DOCUMENT RESUME

ED 394 891 SO 026 489

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|---|---|
| AUTHOR | Hastings, Kathryn Kusche |
| TITLE | The Fourth R: A Visual Arts Curriculum Handbook. |
| INSTITUTION | Anacortes School District, WA. |
| REPORT NO | ISBN-0-944584-92-6 |
| PUB DATE | 86 |
| NOTE | 247p. |
| AVAILABLE FROM | Sopris West, Inc., 1140 Boston Avenue, Longmont, CO 80501 ($29.95). |
| PUB TYPE | Guides - Classroom Use - Teaching Guides (For Teacher) (052) |
| EDRS PRICE | MF01 Plus Postage. PC Not Available from EDRS. |
| DESCRIPTORS | *Art Activities; *Art Education; Elementary Education; Interdisciplinary Approach; Language Arts; Mathematics Education; Science Education; Social Studies; *Visual Arts |
| IDENTIFIERS | *Art Elements |

ABSTRACT

This handbook contains ideas for basic visual arts production in grades K through 6, and gives suggestions for using the ideas in art and interdisciplinary lessons. The book is organized into 5 sections. The Introduction provides a Table of Activities that serves as a reference to the art elements addressed by specific activities. Section 2, "Art Ideas," includes activities in "Drawing"; "Color"; "Painting"; and "Paper." Suggestions are given for linking these activities with interdisciplinary subjects. Many activities given in Section 2 are coded to link with subjects given in Section 3, "Art Integrated Lessons." Lesson plans that integrate art with "Science"; "Health"; "Language Arts"; "Social Studies"; and "Mathematics" are given in the third section. Each idea is also cross-referenced to the student learning objectives presented in Section 4, "Art Management." Student learning objectives are designated by appropriate grade and experience level and by applicable Art Element: Color, Line, Pattern, Shape and Form, Texture, and Value. The last section, "Bibliography," contains an index, reproducible patterns, and worksheets. (MM)

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# THE FOURTH R

## A VISUAL ARTS CURRICULUM HANDBOOK

BEST COPY AVAILABLE

DESIGNED AND ILLUSTRATED BY KATHRYN KUSCHE HASTINGS
ANACORTES SCHOOL DISTRICT

*Art, when really understood, is the province of every human being.*

*It is simply a question of doing things, anything, well. It is not an outside, extra thing.*

*When the artist is alive in any person, whatever his kind of work may be, he becomes an inventive, searching, daring, self-expressing creature. He becomes interesting to other people. He disturbs, upsets, enlightens, and he opens ways for a better understanding. Where those who are not artists are trying to close the book, he opens it, shows there are still more pages possible.*

*Robert Henri*
*The Art Spirit*

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Second Printing 1993
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ISBN #0-944584-92-6

*Published and Distributed by:*

**Sopris West, Inc.**
1140 Boston Avenue • Longmont, Colorado 80501 • (303) 651-2829

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# THANKS & ACKNOWLEDGMENT TO:


- the Anacortes School District for support of the project
- the following teachers for their participation in the workshops and contribution of ideas:

| | |
|---|---|
| Katherine Buchanan | Robin Kinney |
| Nancy Bush | Jeanette Manor |
| Faye Canfield | Roxann Meeuwsen |
| Cheryl Chavers | Kimberly Pommerenke |
| Scherry Cherrick | Mary Sikkema |
| Phyllis Ennes | Sue Reynolds |
| Marybeth Forret | Jeanne Stebner |
| Sue Harrington | Marilyn Walsh |

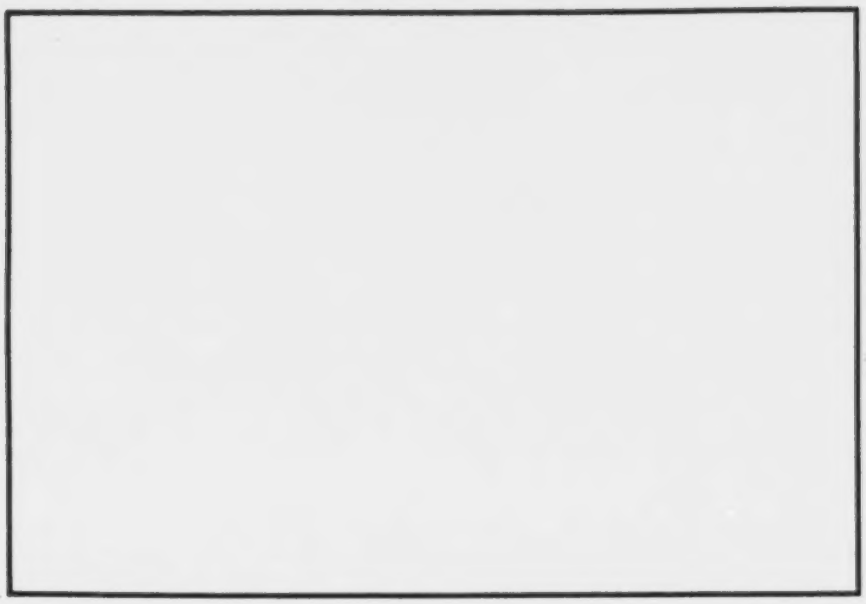
- Phyllis Ennes, for encouragement, good advice, and hours of reading, rereading and editing
- the multitude of art books, art teachers, and life experiences that have given me ideas which simmer around in my head, constantly arranging and rearranging themselves, (which is what creativity is all about)


Caution: The materials described for use in this book should only be used according to the manufacturer's instructions and warnings and all of the materials should only be used with adult supervision.

# INTRODUCTION

# INTRODUCTION

When I am asked to conduct workshops for teachers on infusing art ideas into other areas of study, I often give each participant a blank rectangle and ask them to complete the following task: Without talking, use a pen or pencil to draw a picture in the rectangle. (If you have a moment, try it yourself.)



After announcing the assignment, I am usually greeted with blank stares. When they see I am serious they begin to draw (at least most of them do). As they draw I walk around the room watching their progress and begin to express out loud what they might be thinking:

"What in the world does she want me to draw?"

"I'm not real sure about this, so I'll draw verrrry lightly."

"I'll position my non-drawing hand in such a way that she (or my neighbor) won't be able to see what I'm drawing."

"This is fun. I could do this for hours."

"She's a trained artist. Oh dear, this picture is revealing the 'inner' me."

"Call time. Call time. Please call time."

After five minutes or so, I do call time and announce to the participants that I have just given them one of the hardest assignments I could give them (and presented it in a very poor teaching manner). In terms of teaching I did not instruct them on the use of materials, stimulate their thinking, create an atmosphere of enthusiasm and excitement or curiosity. Instead, I assumed a knowledge and familiarity with the materials and asked each one to come up

# INTRODUCTION

with a visual image. I didn't limit the focus, so essentially each participant had his/her whole lifetime of input to draw upon. In a matter of moments each participant was to focus on an image from an input of a lifetime and translate this mental image into symbolic form on a two-dimensional surface--rather a large undertaking. Yet how many times are students turned loose and asked to draw a picture? The teacher gives the assignment and then wonders why the results aren't more exciting. Some students do well with this assignment. They narrow the focus for themselves and have confidence from past experience to use whatever drawing materials are at hand. My son, for instance, raised in a world of adults, learned early in life to escape the boredom of adult conversations at restaurant tables by retreating into a "picture world" using the small sketchbook and pen that I always carry in my purse. All too often, though, the child will draw what he thinks the teacher wants: a little house with a little tree, a sun locked in the corner, and an inch of sky that's stuck to the top of the page. (At each workshop there is always a picture of a little house, a little tree, a sun...)

When I design an art lesson I create a set of limits, boundaries within which the student is free to explore. The students are free to do whatever they want, as long as they stay within the limits. In this way I can measure each student's understanding of the art principle that I'm teaching, yet each student can solve the problem in his/her unique way--expressing the unique style and personality that is within each one of them. I set the parameters, create an atmosphere of enthusiasm, curiosity, and freedom to fail (it took Edison over 1000 tries before he found the right filament), and hope the student will find his or her "right" answer to the problem. What I don't want is 30 right answers that all look the same.

An art activity is a decision making, problem solving activity. You begin with a clean, beautiful sheet of white paper. By making one mark on it your mind immediately starts judging and sizing things up. Is the mark too dark? too light? in the right place? representing what you had in your mind? As you continue to make mark after mark, you are making decision after decision until the picture is finished to your satisfaction, put on hold until another time, or thrown into the wastebasket.

Decision making means choosing. Choosing means running the risk of making mistakes. The fear of making mistakes can lead to flight and cowardice. If I give a child too many decisions to make he becomes frustrated. The student that declares "I can't draw" is saying that for right now, I can't draw a picture that requires that many decisions. I am afraid of failing.

All this is very general. Here's a specific example:

A line on a piece of paper is a dot in motion. A line can be thick, thin, straight and curved. Lines can loop over themselves. They can start and stop. With this as a background, here are your limits:

1. For each rectangle, the line that you use must start at an edge and end at an edge.
2. The line cannot have any breaks in it. It must be one continuous line.

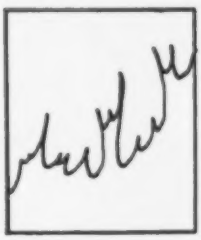
With these limits in mind, in the following rectangle draw a line that is "happy."

In this rectangle draw a line that is "sad."

In this rectangle draw a line that is "bored."

In this rectangle draw a line that is how you feel right now.

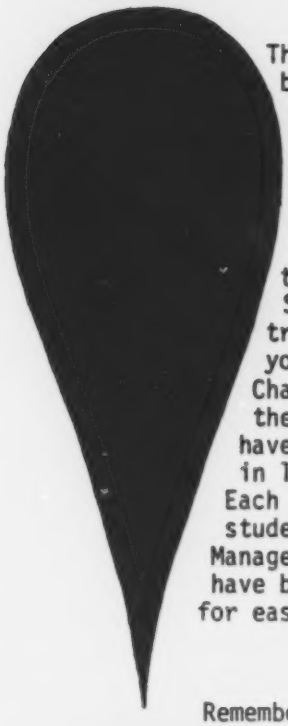
During the workshop session I have several participants share their solutions with the others. The only right, "measurable" part is if they stayed within the limits using one continuous line that started at an edge and ended at an edge. We can compare the different interpretations but not measure them, or, heaven forbid, grade them. Here are just a few of the "right" solutions of a "happy" line:



Another specific:

Suppose your class is studying the medieval period. You would like to link this study with an art project. You could collect several pictures and books on castles and have the kids observe the geometric shapes and forms that make up the castle. You could limit the students to a silhouette (shadow shape) and have them create a castle using one color of tempera on a background color of their choice. Or you could limit the students to the use of a fine-line marker and have them draw castles using at least five different visual textures created by the pen. You could limit the students to a cool or warm color scheme. The castle could be cut from paper and embellished with patterns using oil pastels. Perhaps the focus is to build a three-dimensional castle. Basically, you have limited the subject area, focus, and the media or approach.

# INTRODUCTION



This book is an ideas book, but only a beginning. My hope is that over and over you will link an art activity with a subject area that you are teaching and design your own set of limits that fit the needs of your students. Use the ringbinder form to add your own notes and ideas; write on the pages; take them out for the kids to use. Smear, smudge, and spatter them as you try the ideas. Make this book really yours.

Chapters 1-4 contain visual art ideas for the classroom. Those ideas marked with ART have been linked with a subject and written in lesson form in the Art Integrated Section. Each idea is also cross-referenced to the student learning objectives found in the Art Management Section. Pages marked with a ● have been added to the back of the ringbinder for easy photocopying.

Remember that any idea can be improved by

...changing it

...combining it with another idea, or

...adding your personal touch.

Take an art idea, link it with another area of study, and you're on your way to an integrated arts approach in your classroom.

Good Luck!

Kathy Hastings

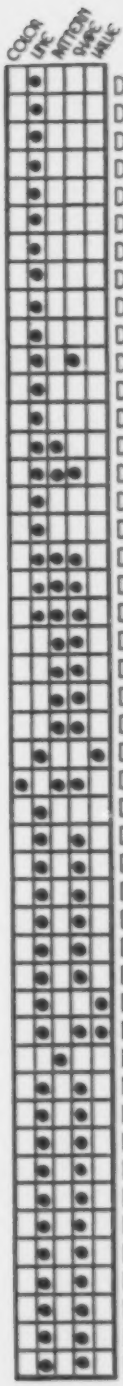
# TABLE OF ACTIVITIES

# TABLE OF ACTIVITIES

The ideas presented on these pages are numbered and listed in the order they appear in the handbook. The general art principle(s) connected with the idea or lesson is listed to the left of each numbered item.

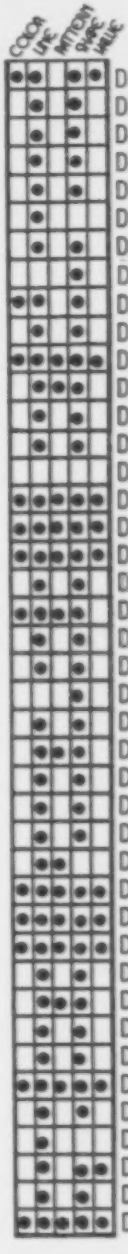
## 1 DRAWING

Drawing Vocabulary: dot, line, texture, pattern, contour drawing, negative/positive space, tools, shape, value





D-1 Picture starter
D-2 Picture starter
D-3 Picture starter
D-4 Picture starter
D-5 Thumb things
D-6 Stamps and drawing
D-7 Hand tracings
D-8 Geometric shapes
D-9 Partner drawings
D-10 Dictated drawings
D-11 Line and shape patterns
D-12 Drawing without looking
D-13 Drawing by touch
D-14 Pattern circles
D-15 Shape and pattern
D-16 Parallel line designs
D-17 Parallel line designs
D-18 Open and closed structures
D-19 Overlapping shapes
D-20 Design by rotation
D-21 Symmetrical repeats
D-22 Tessellations
D-23 Escher designs
D-24 Graph paper designs
D-25 Pencil experiments
D-26 Kaleidoscope designs
D-27 Compass designs
D-28 Change of scale
D-29 Currency designs
D-30 Upside down/right-side up
D-31 Point of view
D-32 Large/small relationships
D-33 Crazy relationships
D-34 Crayon experiments
D-35 Prehistoric images
D-36 Rubbings
D-37 Coloring books
D-38 Inside/outside
D-39 Drawing as record keeping
D-40 Non-dominant hand exercise
D-41 Outrageous animals
D-42 From personal experience
D-43 From observation
D-44 Rube Goldberg designs
D-45 Game boards
D-46 Changing the format
D-47 Common denominator

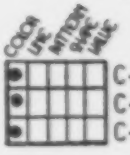





D-48 Test of observation
D-49 Letter shapes
D-50 Alphabet designs
D-51 Double image letters
D-52 Pictured defintions
D-53 Alphabet poetry
D-54 Illuminated letters
D-55 Letters within shapes
D-56 Letters and space division
D-57 Acrostics
D-58 Media Experiments
D-59 Sound composition
D-60 Comic strip creations
D-61 Shoe rendering
D-62 Calendar designs
D-63 Package design
D-64 Storyboards
D-65 Book illustration
D-66 Movable people
D-67 NW Coast Indian motifs
D-68 Gesture drawing
D-69 Contour drawing
D-70 Negative space exercise
D-71 Portraits
D-72 Patterns in nature
D-73 2-D squares and 3-D cubes
D-74 Perspective
D-75 Optical illusions
D-76 Music and pattern
D-77 Picture puzzles
D-78 Postage stamp designs
D-79 Variations on a theme
D-80 Transformation drawings
D-81 Interchangeable drawings
D-82 Signs and symbols
D-83 Flip books
D-84 Outer space communication
D-85 1000
D-86 Typed pictures
D-87 Illusions of space
D-88 Overhead projector tricks
D-89 Maps


## 2 COLOR

Color Vocabulary: Color, hue, value, intensity, pigments, paint, color mediums, brushes

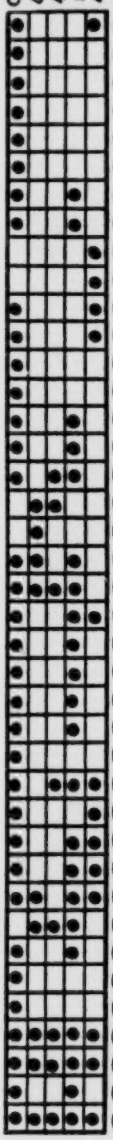




C-1 Color wheel
C-2 Rainbow activities
C-3 Mixing with primary colors

# TABLE OF ACTIVITIES

## 2 COLOR





C-4 Tints, shades, and tones
C-5 Symbolic color associations
C-6 Color mixing in the eye
C-7 Mixing with stick colors
C-8 Flash cards
C-9 A color game
C-10 Silhouette painting
C-11 Zebras and panda bears
C-12 Horizontals and verticals
C-13 Black, white, and gray
C-14 Monochromatic color schemes
C-15 Cloudy skies
C-16 Complementary colors
C-17 Complementary color schemes
C-18 Org-morfs and Plumpetts
C-19 Opaque color mixing
C-20 Shape plus pattern
C-21 Brush strokes
C-22 Sketching with a brush
C-23 A "green" assignment
C-24 Crayon resist
C-25 Color snake
C-26 Plaid designs
C-27 Overlapping shapes
C-28 Warm and cool butterflies
C-29 Warm and cool designs
C-30 Wet-into-wet
C-31 Color poem
C-32 Watercolor gradations
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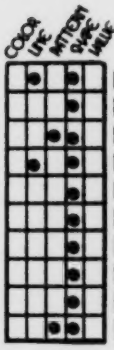
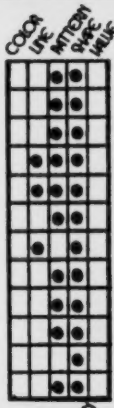
C-42 Stencils
C-43 Planning lessons


## 3 PRINTING




Some hints on materials.

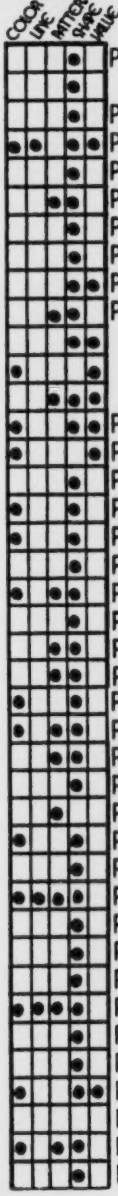

Pr-1 Thumbprints
Pr-2 Hand/thumb/finger prints
Pr-3 Hand and footprints
Pr-4 Footprint/handprint figures
Pr-5 Gadget prints
Pr-6 Sponge prints
Pr-7 Fish prints
Pr-8 Found object prints
Pr-9 Fruit and vegetable prints
Pr-10 Corrugated cardboard prints



Pr-11 Pipe cleaner prints
Pr-12 Glue prints
Pr-13 Roller prints
Pr-14 String prints
Pr-15 Styrofoam prints
Pr-16 Inner tube/rubber band prints
Pr-17 Monoprints
Pr-18 Eraser stamps
Pr-19 Pattern networks
Pr-20 Clay stamps
Pr-21 Blueprints
Pr-22 Stamped pictures


## 4 PAPER





Pa-1A Shape division
1B Cut and flip
Pa-2 Tangrams
Pa-3 Silhouettes and shadows
Pa-4 Shapes and interior cuts
Pa-5 Positive and negative repeats
Pa-6 Fold and cut
Pa-7 Paper alphabets
Pa-8 Newspaper creations
Pa-9A Striped paper
9B Gradated paper
9C Watercolor gradations
9D Decorative paper
Pa-10 Tear and paste
Pa-11 Value study
Pa-12 Geometric shape photomontage
Pa-13 Accordian fold pictures
Pa-14 Color scheme collage
Pa-15 Cut and rearranged photos
Pa-16 Quilts
Pa-17 People saying objects
Pa-18 Texture and pattern
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Pa-20 Super sandwich
Pa-21 Paper mosaics
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Pa-24 Punched texture
Pa-25 Mobiles
Pa-26 Embossing
Pa-27 Paper dolls
Pa-28 Paper sculpture techniques
Pa-29 Paper sculpture techniques
Pa-30 Pop-ups
Pa-31 Drawing and folding ideas
Pa-32 3-D critters
Pa-33 Paper puppets
Pa-34 Matting, framing, mounting
Pa-35 Papermaking
Pa-36 Overlapping tissue paper
Pa-37 Paper airplanes

ART IDEAS

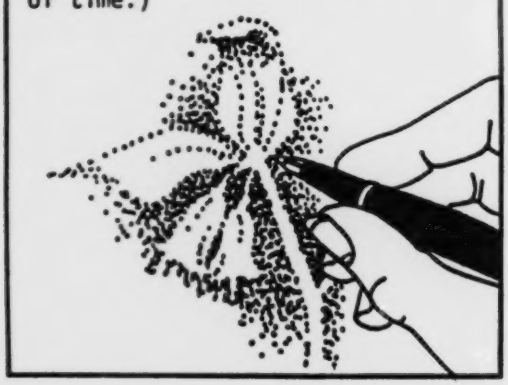
ART

# DRAWING VOCABULARY · DOT 1

The DOT is the most basic design element. Dots can be large or small, and grouped in an infinite variety of ways.

The eye reads collections of dots as shades of grey.

Experiment with dots. Try making a whole picture with dots. (Keep it small unless you have a lot of time.)



Some fun with dots:

Make your own "dot to dot" picture.

Look at a newspaper through a magnifying glass.

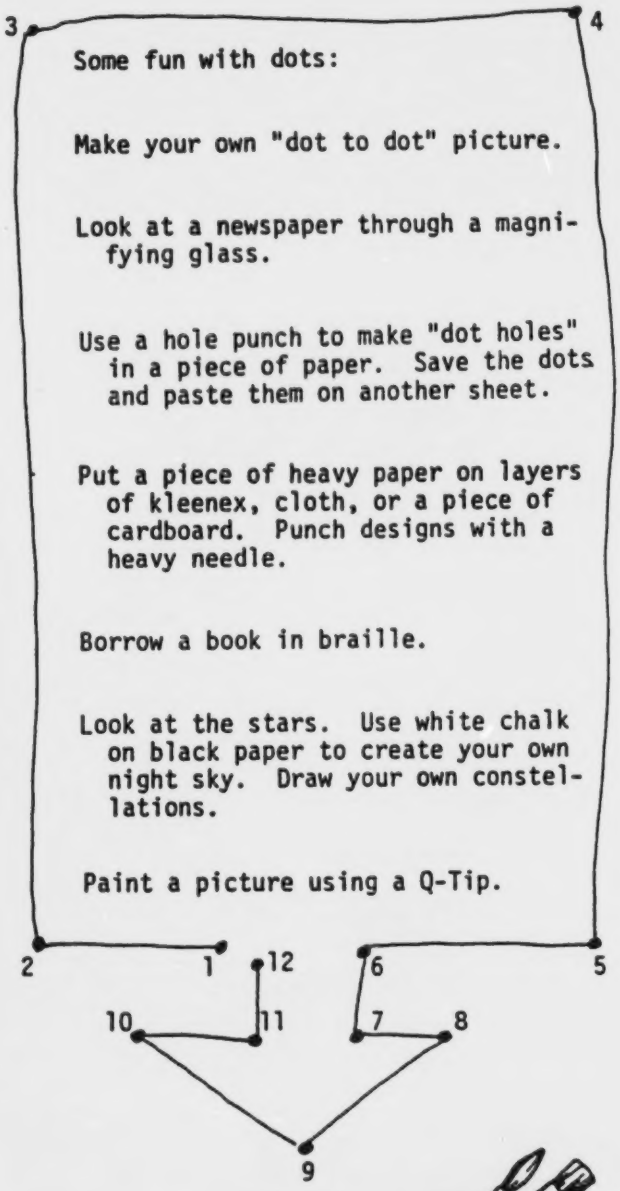
Use a hole punch to make "dot holes" in a piece of paper. Save the dots and paste them on another sheet.

Put a piece of heavy paper on layers of kleenex, cloth, or a piece of cardboard. Punch designs with a heavy needle.

Borrow a book in braille.

Look at the stars. Use white chalk on black paper to create your own night sky. Draw your own constellations.

Paint a picture using a Q-Tip.



Look at the paintings of Seurat. His dots are in color!

# 1 DRAWING VOCABULARY · LINE

When a dot is set in motion it becomes a LINE. Line, by definition, is a point moving in space and time. To the artist it is the means of representing something on a surface and, thus, is the basis of drawing.

A line can be thick, thin, curved, straight, dark, light, broken, bent, jagged, horizontal, vertical, diagonal, slanted, even, uneven, short, long, continuous, dotted, wavy, spiral...
just to name a few

A line can be combined with other lines to create RHYTHM.

Lines can convey feelings (tense, boring, calm, strong, sensitive, etc.) depending on the artist and the tool.

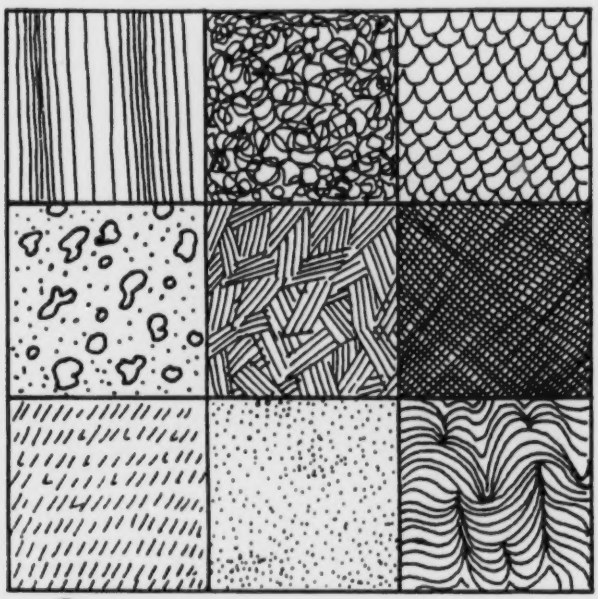
An experiment:

Using one line only in each box, draw:

- a happy line
- a tired line
- a frightened line
- a confused line
- a whimsical line
- a _____ line (you fill in the blank)

# DRAWING VOCABULARY · LINE 1

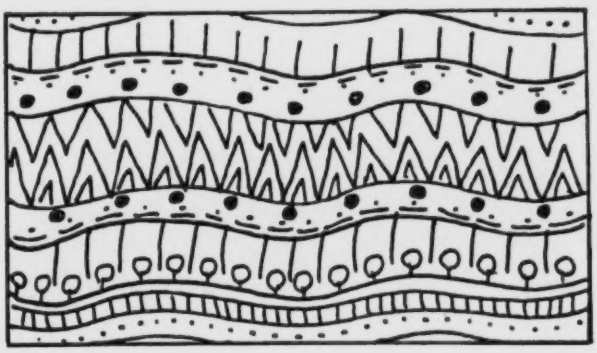
Lines together can give the effect of different surface qualities or TEXTURE. Note: There are two kinds of texture. Tactile texture is experienced by touch (rough/smooth, hot/cold, etc.). Visual texture is the optical effect created by the lines and dots left on a surface by a pen, pencil, etc.



Language Arts: Illustrating

Language Arts: Who, What, Why, When, Where

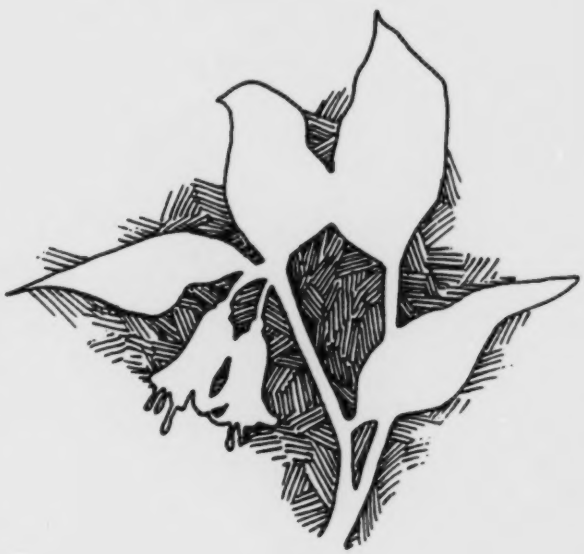
Repeated lines can create PATTERN. Pattern is the repetition of lines and/or shapes.



Math: Patterns

Lines can outline form in a CONTOUR DRAWING.

Lines can define the space behind the form (NEGATIVE SPACE).



# 1 DRAWING VOCABULARY · LINE

Lines can be produced in lots of ways.

Different effects can be obtained, depending on the tool and the surface.

crayon on sandpaper

brush on paper

felt markers on burlap

bleach on tissue

chalk on cement

grease pencil on acetate

nail on scratchboard

fabric crayons on cloth

fingers on steamed windows

stick on sand

charcoal on cave walls

Line

A boring meeting
my pen moves across the paper
pausing here and there
casually turning corners:

lines to pass time

A winter evening
the steamed windows
invite the scrawls
of my four-year-old's fingers:

lines wet in time

A stroll on the beach
the stick that I'm holding
drags in the sand
marking my path:

as I walk in time

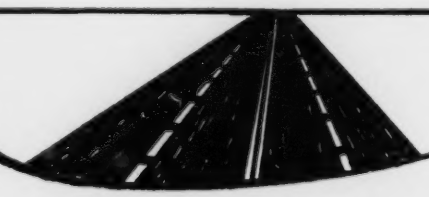
A cave wall
figures are traced
with the end of charred wood
spirit presence:

anticipation of tomorrow's time

A desert land
a geometric proof
is drawn with a stick
in smooth sand
two points connected:

a point moving in space and time

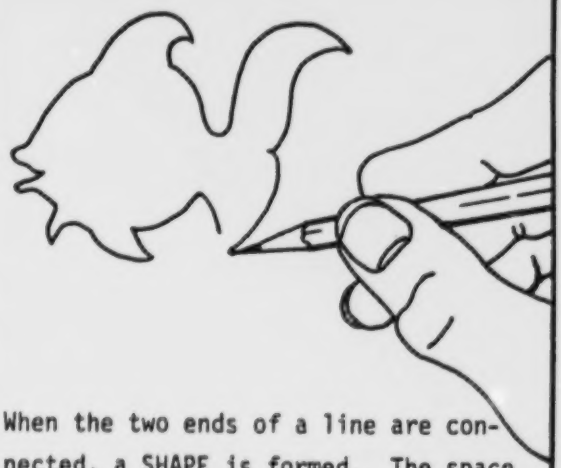
Have a brainstorming session with your class. How many ways can they think of to produce lines?



# 1 DRAWING

The combinations of artist, drawing tool and approach are infinite. And therein lies the excitement of drawing.

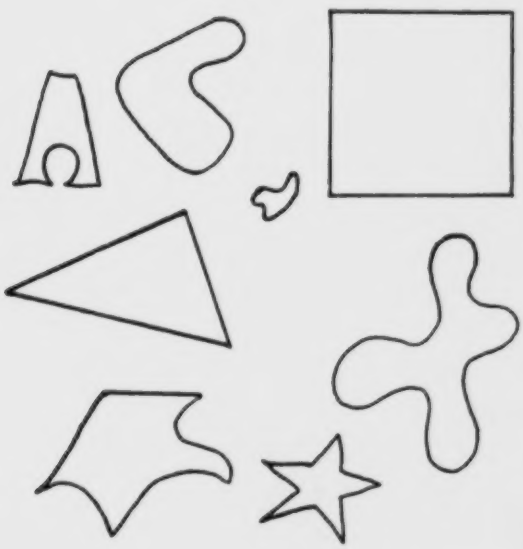
# DRAWING VOCABULARY · SHAPE, VALUE 1



When the two ends of a line are connected, a SHAPE is formed. The space contained or "captured" by the line is referred to as the POSITIVE SPACE. The space that surrounds the form is NEGATIVE SPACE.

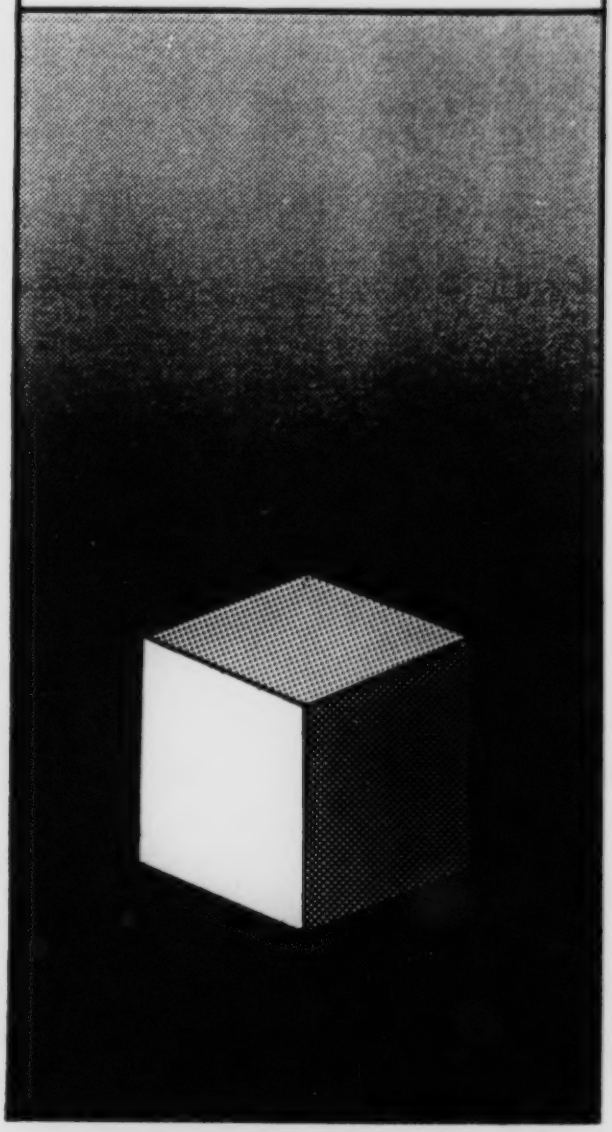
Shapes can be geometric, organic, simple, complex, round, curved, big, little, thin, thick, free-form, regular, irregular, rigid, flowing...

just to name a few



The term VALUE refers to darkness and lightness. White is the highest or lightest value. Black is the lowest or darkest value. The shades of grey between are different degrees of medium value. An artist uses value to create the illusion of depth and solidity of form.

Science: Animal Adaptation



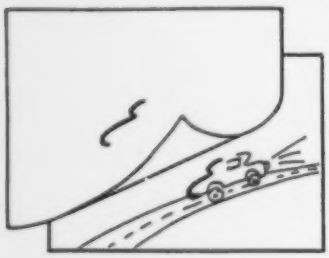
Language Arts: Autobiographical Book

Social Studies: Transportation

# 1 DRAWING IDEAS · PICTURE STARTERS

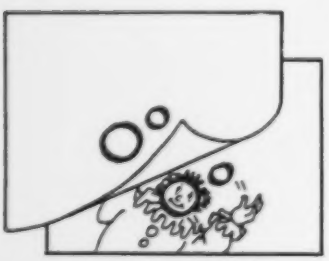
**1** A blank sheet of paper can be threatening to some students. As a drawing motivator, "begin" the drawing by putting lines, circles, a squiggle, or whatever on a sheet of paper. Have the student turn the paper around until it reminds him of something, and then complete the drawing with pen, pencil, crayons, or paint.

4a

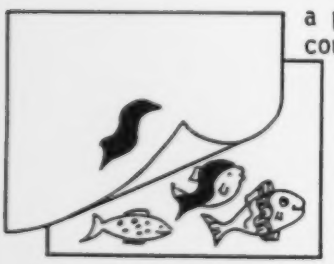


a squiggle

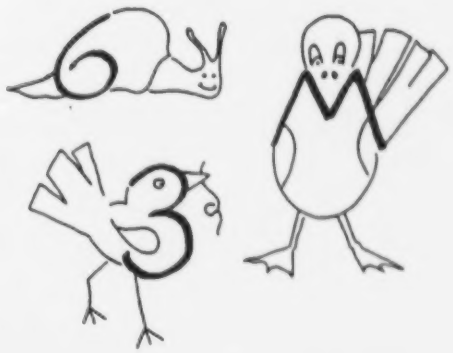
lines



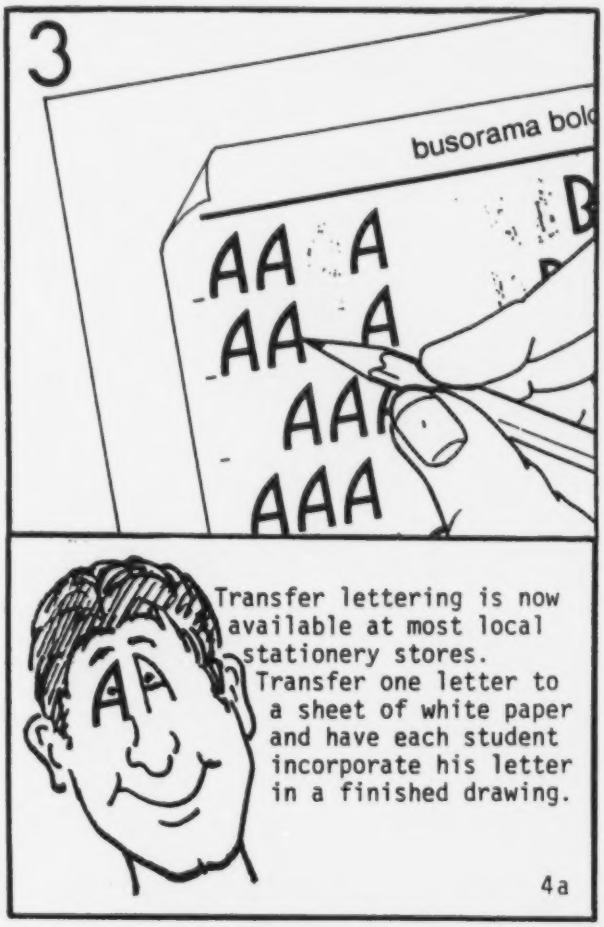
circles



a piece of leftover construction paper



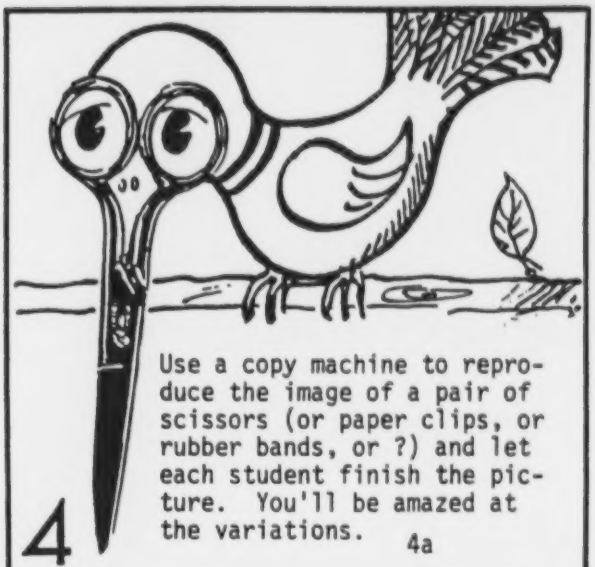
**2** Draw one large letter or numeral on a sheet of paper. Transform it. Try the numbers 1-10. Ambitious? Try the whole alphabet. 4a




Transfer lettering is now available at most local stationery stores. Transfer one letter to a sheet of white paper and have each student incorporate his letter in a finished drawing.

4a

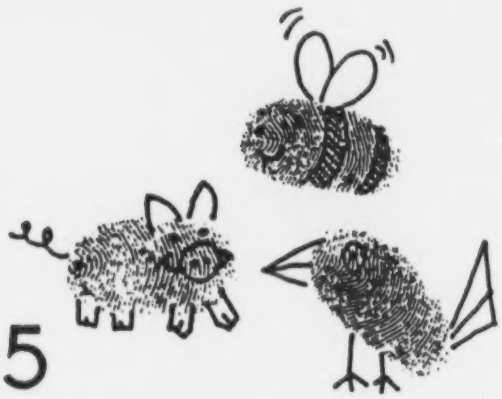
# DRAWING IDEAS · PICTURE STARTERS 1



4

Use a copy machine to reproduce the image of a pair of scissors (or paper clips, or rubber bands, or ?) and let each student finish the picture. You'll be amazed at the variations.

4a



5

Create your own thumb things...

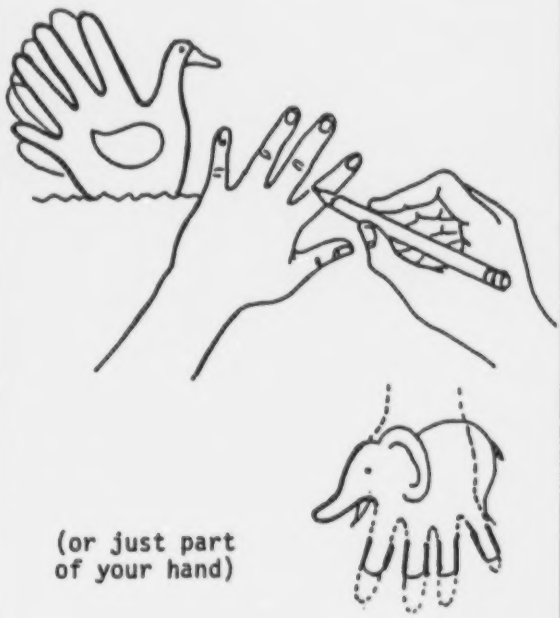
4a

6

Incorporate a commercial stamp into a drawing. (Use the stamp as the main character of a story and write and illustrate a whole book around it.)

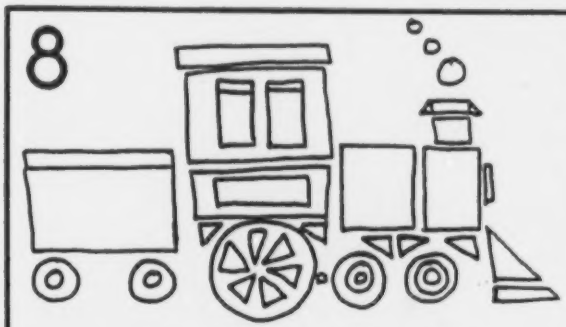
4a

7 Trace your hand and finish the drawing.



(or just part of your hand)

4a, 8a



8

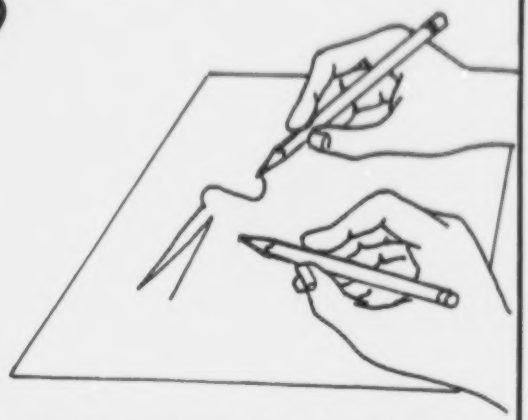
Triangles, squares, rectangles and circles only! Draw anything you want using those shapes only. (Very effective with oil pastel on black construction paper. Cutting out the shapes works well, too.)

Math: Geometric Shapes

8a

# 1 DRAWING IDEAS

## 9



For partner drawings the students work in pairs. The first person draws a squiggle. The second person adds to it. Partners continue to take turns until the picture is completed or time is called. No talking. (Giggles are permitted.)

4a

## 10

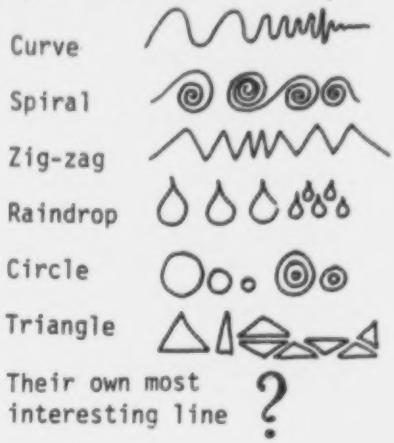
Dictate a set of steps for your students to follow. Make up your own or use the following set. The student interprets each step with crayon, marker, or pencil and then embellishes the drawing later with color and/or pattern. (Try doing this assignment two weeks in a row and comparing the drawings.)

1. Draw a straight line that touches two sides of the paper.
2. Draw a curved line that touches two sides of the paper.
3. Draw a large square.
4. Draw three circles.
5. Draw a broken line that touches. two sides of the paper.
6. Draw two triangles.
7. Draw a diamond shape.
8. Draw a spiral.
9. Draw a zig-zag line.
10. Draw five dots.
11. Draw four small shapes.

Try reversing the order of the steps. Let the students write their own steps and try them out on each other. 3a, 4c

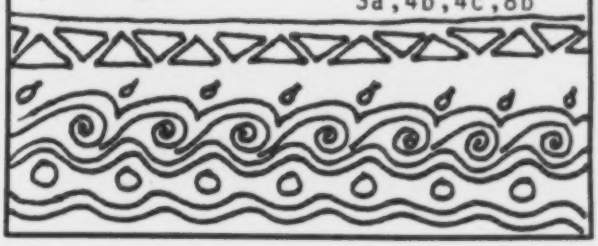
## 11

On a piece of scratch paper have the students draw the following:



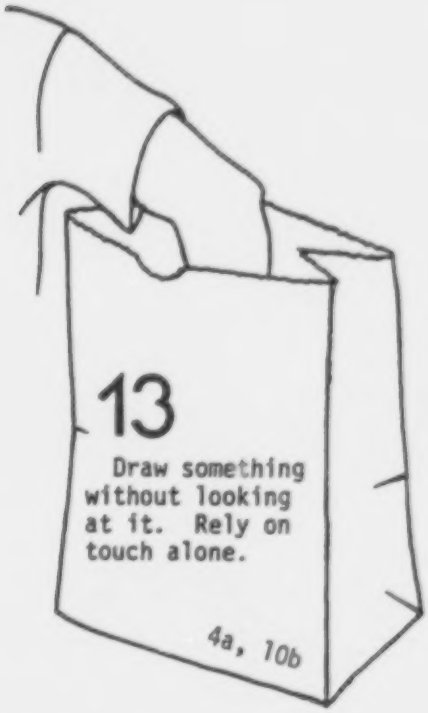

Have the students invent their own versions of these lines, drawing them horizontally across the paper with felt markers, crayons, oil pastels, or whatever. Complete the design by adding color to the spaces and shapes formed by the lines. (Also good with crayons and watercolor in resist painting.)

3a,4b,4c,8b



## 12

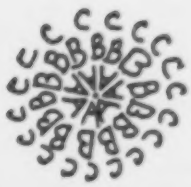
Draw your hand without looking at the paper. 4a



## 13

Draw something without looking at it. Rely on touch alone.

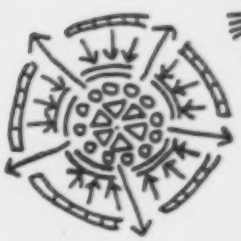
4a, 10b



## 14

As an introduction to pattern (lines and/or shapes that repeat) have the students create pattern circles or radial designs. Start with a dot in the center of the page. Repeat a shape or line around the dot. Continue to the edge of the paper.

4b,6a,8b



## 15

Language Arts: Writing

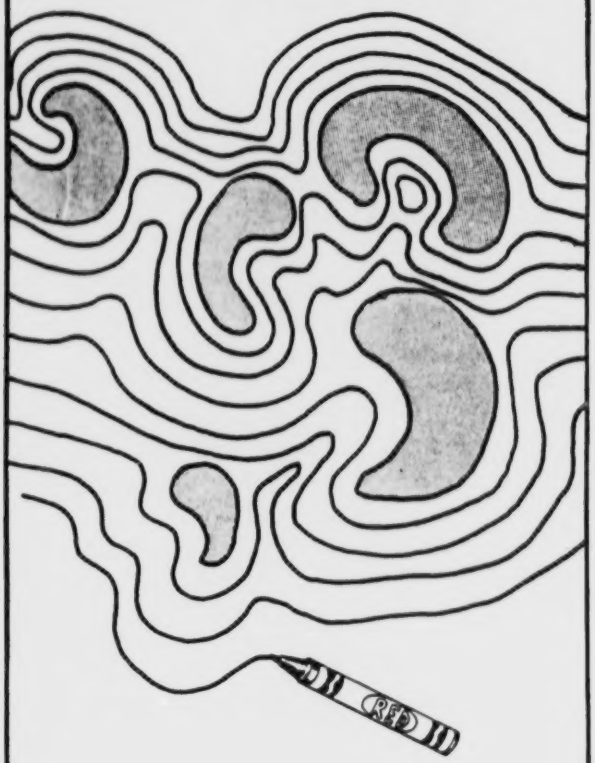
Draw the outline of a dragon, bird, owl, snake, Victorian house, etc. and decorate with patterns.

4a,4c,6a,8b,10b

Drawing dragons is a wonderful "no-fail" art project since dragons come in so many shapes, sizes, and personalities. A dragon can be wise (like his Chinese ancestors) ferocious (a la King George), timid (like Puff), etc. Provide the kids with lots of books on dinosaurs to give them ideas for body shapes. A note of interest: The Chinese think of the dragon as a combination of nine other animals--the head of a camel, the horns of a deer, the eyes of a rabbit, the neck of a snake, the stomach of a frog, the scales of a fish, the claws of an eagle, and the paws of a tiger.

## 16

As an experiment in parallel lines have each student repeat several similar shapes on a sheet of paper. (They can cut the shapes out of construction paper and paste them, make a template and trace them, draw them free hand, and/or paint them.) Each student then draws a line from one edge of the paper to another without touching the shapes, but staying parallel to the edges of the shape. More lines are added (always parallel) until the drawing is completed.

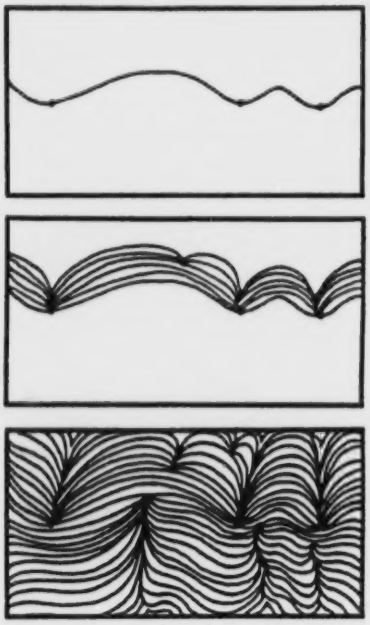



Idea: The finished drawing often resembles a contour map. Try linking parallel line drawing with ground heights in a mapping unit.

4c

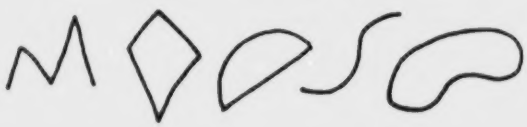
## 17

For an interesting optical effect, design with parallel lines that touch now and then. Draw a wavy line across a sheet of paper. Place a dot at the bottom of each wave. Draw another wavy line that is parallel to the first line, but touches the dot. Continue to add lines. Add or delete touching points as desired. 4c,4d



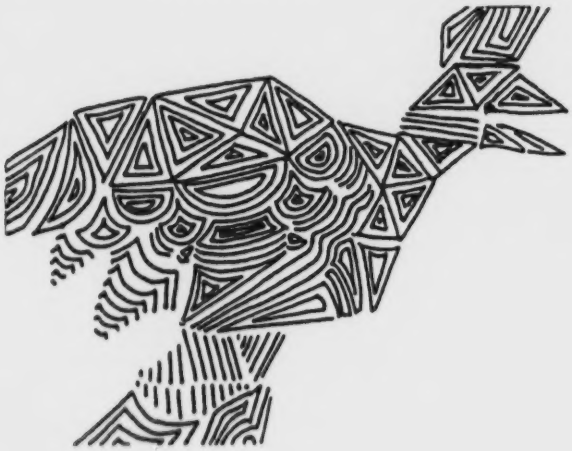
## 18

On a sheet of scratch paper have the students draw some "closed" and "open" linear structures.



Next, have them experiment by drawing closely parallel lines inside and/or outside the structures.

On a sheet of good paper, have the students create a finished composition by repeating the sequence of drawing a closed or open structure, adding parallel lines, drawing another structure, and so on, until a pleasing arrangement has been achieved. The design will often remind the student of something—a car, a bird, a turtle, etc. Encourage him to finish what his mind's eye sees. 4c,6a,8a,8b

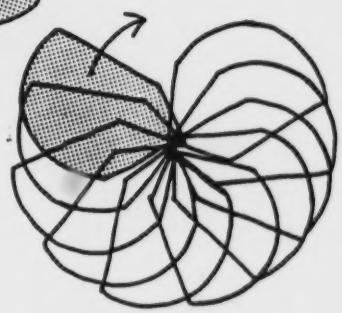


19 Pick a shape (bottles, leaves, fish, etc.) and draw the shape several times on a sheet of paper, overlapping the shapes and varying the size of each shape. The spaces created can be filled in with color and/or pattern. 6a,8d

20 To create a design by rotation, cut a shape from tagboard. Fasten one corner of the shape to a piece of paper with a paper fastener. (This isn't a "must" if you're careful.) Trace around the shape. Rotate the shape slightly and trace again. Repeat until the design is completed. Use a compass and/or protractor and link this project with math.

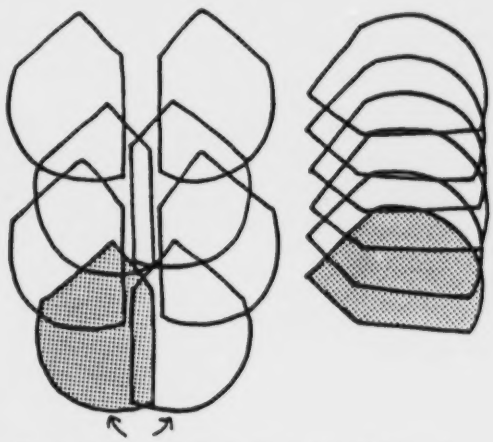
4b,6a,8a,8b

tagboard pattern



Math: Angles and Circles

You can use the same tagboard pattern to create overlapping designs. The spaces created after the tracing can be filled with color and/or pattern.

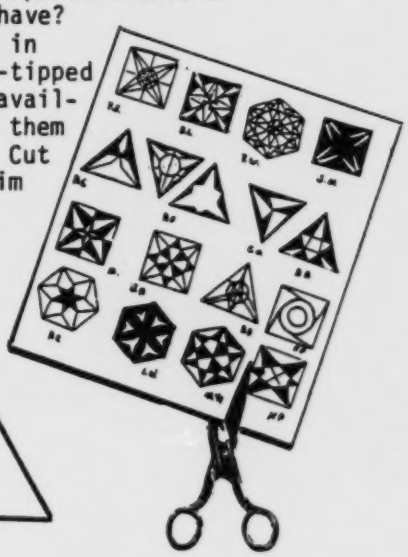


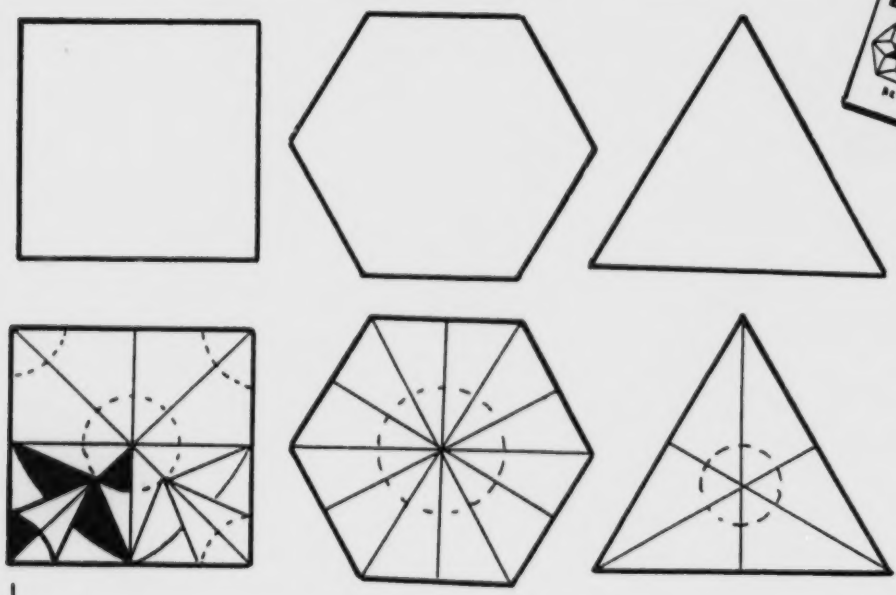
Tagboard pattern may be flipped.

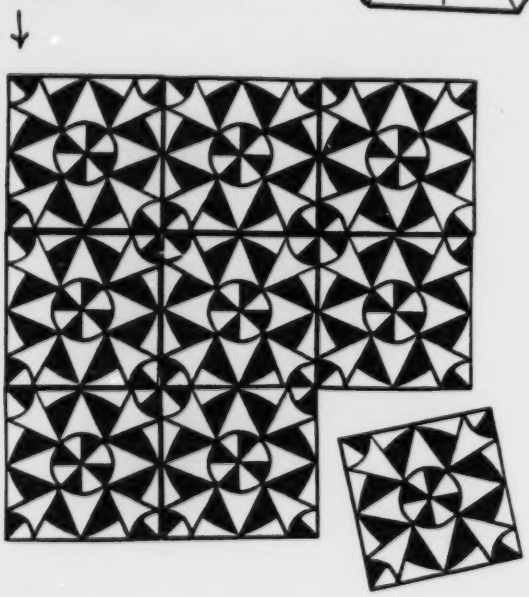
# 1 DRAWING IDEAS

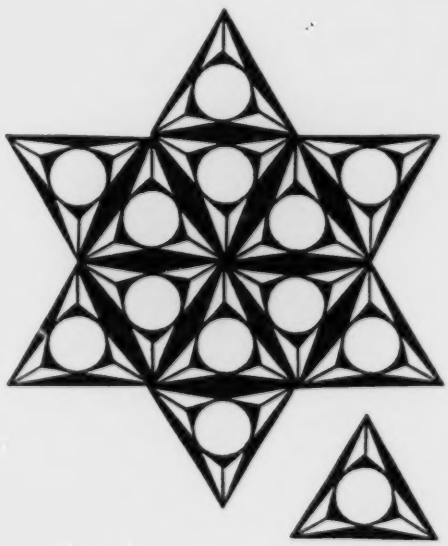
21 Don't let the complexity of these designs scare you away. They're done with a little help from a copy machine. Give your students a worksheet with blank squares, equilateral triangles, or hexagons. Discuss symmetry. Where can you draw a line within each shape to create a mirror image? How many lines of symmetry does each shape have?

After the students draw the lines of symmetry lightly in pencil, have them complete symmetrical designs with a fine-tipped marker. Circular guidelines may be used if compasses are available. Collect the best design from each student and glue them together on another sheet of paper. Make 25 copies or so. Cut apart the designs and give them back to the students to trim and paste on another sheet. Color can be added. 6a







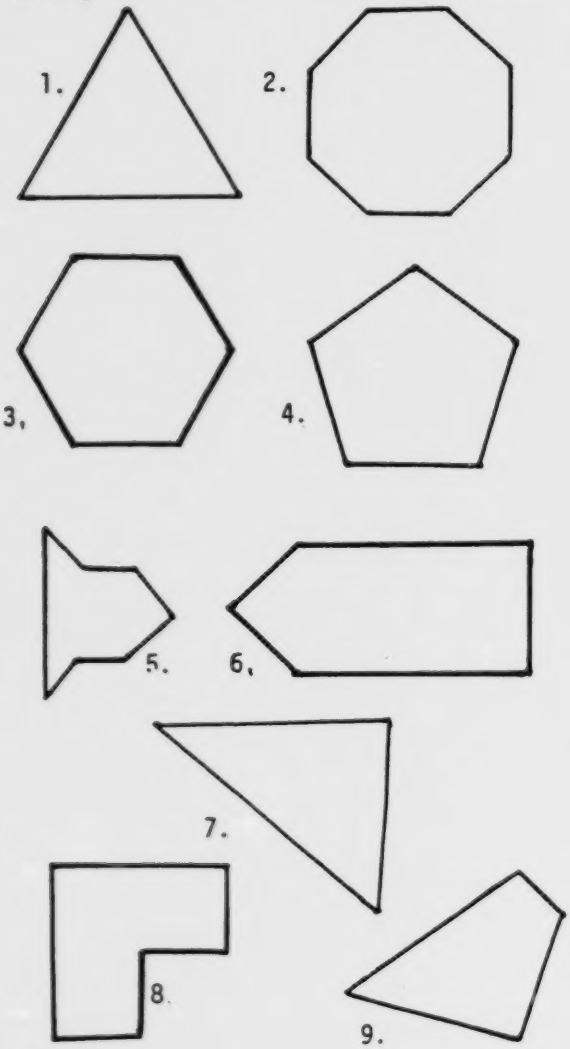


Math: Symmetrical Repeats

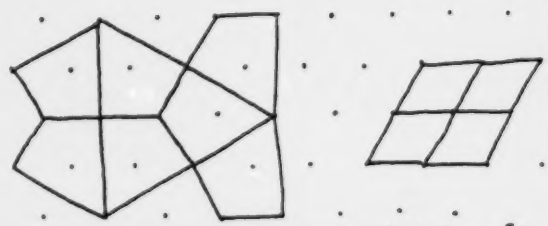
## 22

The designs of M.C. Escher are intriguing optical illusions based on geometric principles. Your students can create their own Escher-like designs if they first understand tessellations. Think of square floor tiles. If you lay the tiles next to each other they cover the floor without any gaps or overlaps. They tessellate. The equilateral triangle and hexagon also tessellate. (See Lesson # 21.)

Give your students the following group of shapes. Have each student trace over the shapes with another sheet of paper to see which ones tessellate. It takes at least four tracings for each figure. (1,3,5,6,7,8, and 9 do tessellate.) 6a




One way to invent straight-edged tessellating shapes is to use graph paper or the following grid. See how many tessellating shapes you can create.

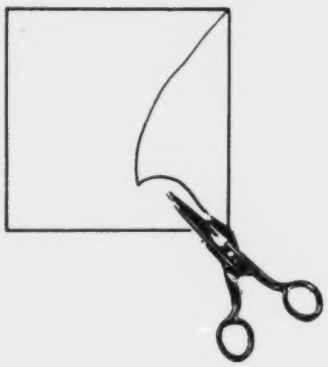


These shapes tessellate! 6a

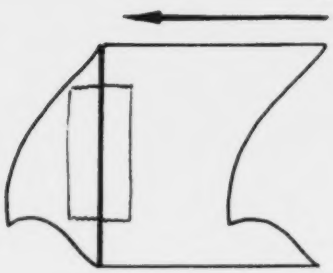
23 Maurits C. Escher, a master of optical illusion, was intrigued by the interlocking geometric shapes he saw when he visited the Alhambra in Spain. He sketched these Moorish patterns and then created his own fascinating works of tessellating fish, reptiles, and people. (For further study see The Magic Mirror of M.C. Escher by Bruno Ernst, Ballantine Books, New York.)

Here is a simple method to create your own tessellating images. First, review Drawing Idea #22.

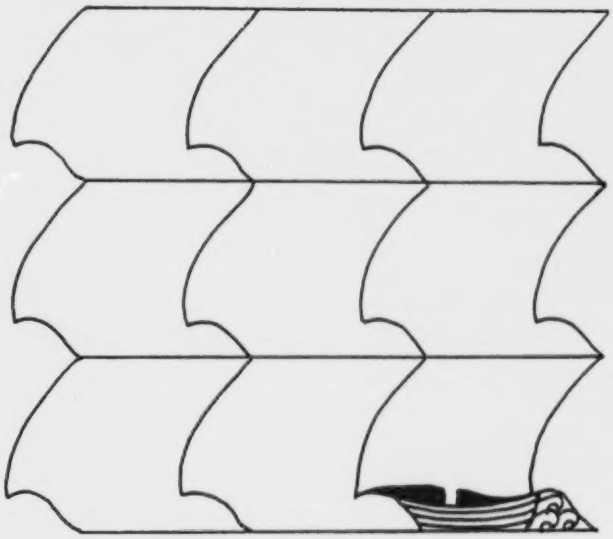
Start with a 2"-3" square cut from tagboard or an index card. Draw an interesting line from one corner to the adjacent corner. Cut out the piece.



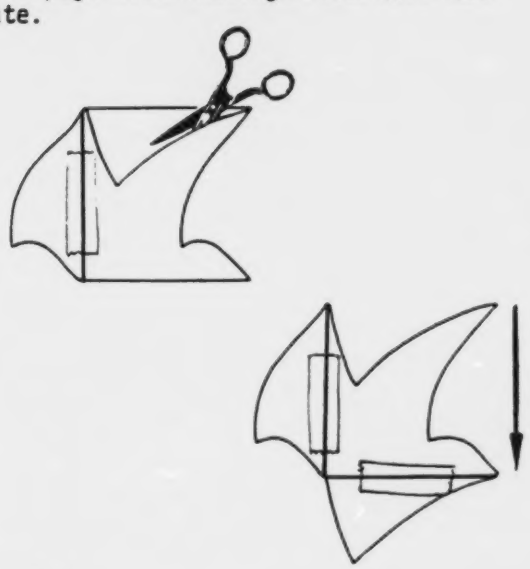
Move the piece to the opposite side. (Be careful not to flip the piece in the process.) Line up the corners and tape.

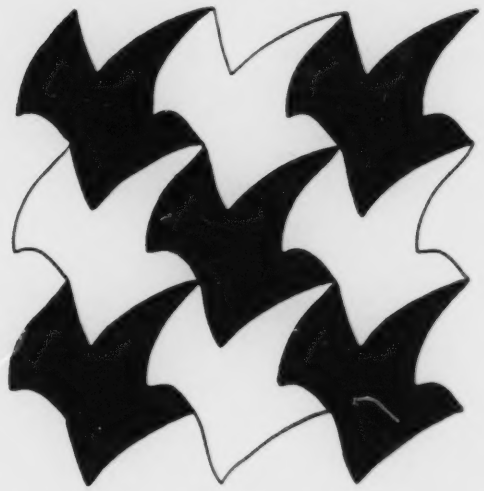


If you have followed the directions, the new, taped shape will tessellate. Use it as a template and fill a large sheet of paper with the repeated image. Keep looking at the shape until it reminds you of something. Add the necessary lines to create a "new" image.

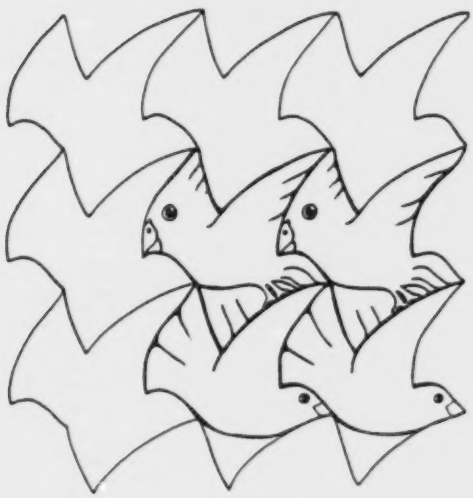


To create a more complex shape, draw and cut another interesting shape from an "uncut" side. Slide it to the opposite side and tape. Again, fill a whole page with tracings from this template.



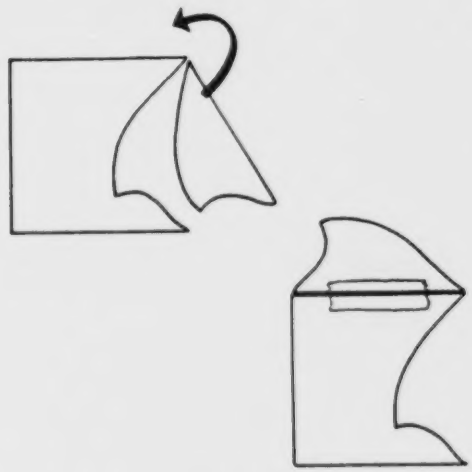


Use a large black marker to fill in shapes in an alternating manner.

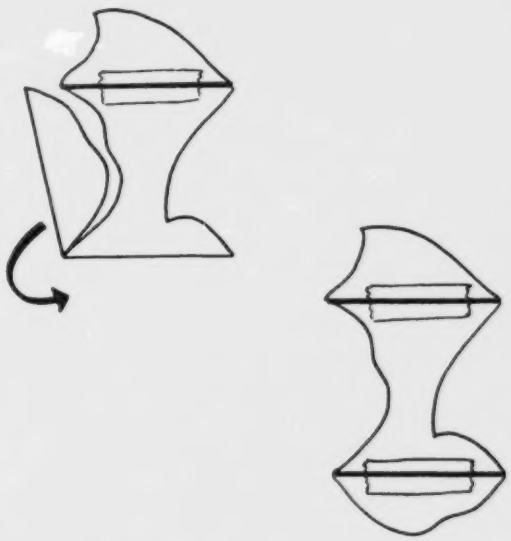


Turn the shapes into new images.

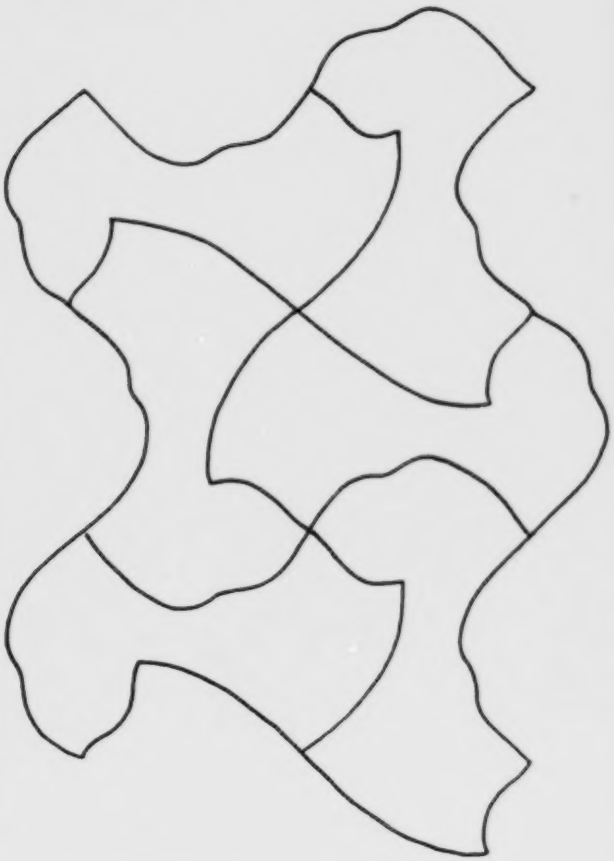
The square in the previous example was altered by "sliding" the cut shape into a new position. The square can also be altered by "rotation." Draw and cut an interesting shape from one edge of the square as before. This time, instead of sliding it to the opposite side, rotate it into position as shown.



For a more complex shape, repeat the above steps--cut an interesting shape from an uncut side, rotate it into position, and tape.



This pattern was made using the template created by rotation on the previous page. Doodle on it. What do the shapes remind you of?

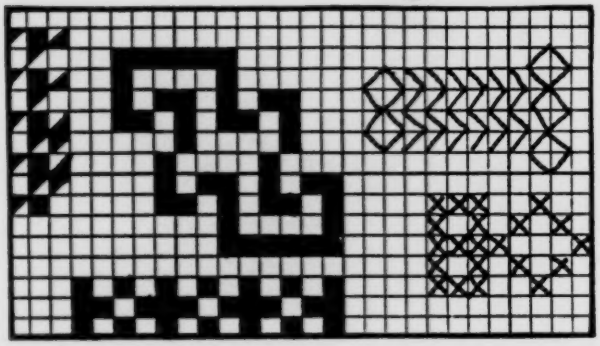


For those who like challenges: try altering equilateral triangles, hexagons, and parallelograms. Look into the math and design principles of translation, rotation, reflection, and symmetry.

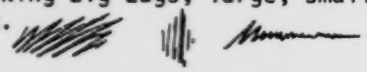
4e, 6a, 8a, 8b, 8e

**24** Design on graph paper. The variations are endless! 6a, 8a, 8b

Math: Graphing

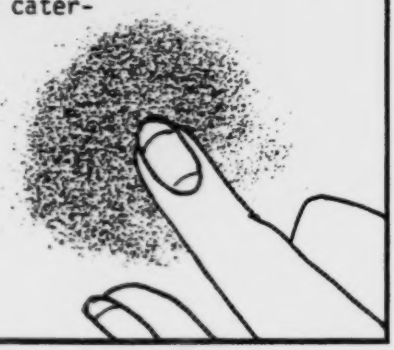


**25** Getting to know your pencil... With a sharpened pencil try making zig-zags, large, small, dark, light.



Make a whole picture using zig-zags only.

Try making a small spot of zig-zags and smudging it with your finger to make them appear soft. Now try this smudge technique to make a fuzzy caterpiller, a soft cloud, a fluffy sheep, or ???

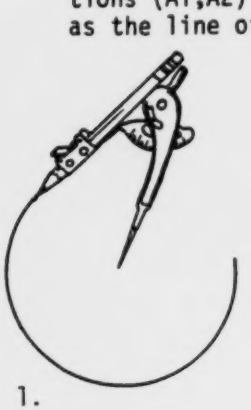


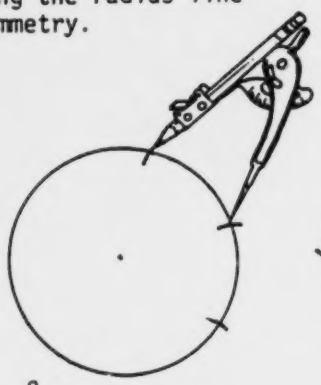
4c, 10b

**26** A kaleidoscope creates magical patterns because of the reflected images created by mirrored surfaces. Two mirrors set at 60° will produce a six-sided image. To create your own kaleidoscopic designs:

1. Use a compass to draw a circle (5" or so in diameter).
2. Keep the compass at the same position (size of radius) and mark around the circumference six times.
3. Draw the lines to create a hexagon. Draw the lines of symmetry.
4. Draw a symmetrical design in two sections (A1,A2) using the radius line as the line of symmetry.
5. Trace the design with a sheet of tracing paper or lightweight bond.
6. Use the side of the pencil to cover the back of the tracing sheet with a layer of graphite. Hold the paper to the light to make sure the graphite covers the lines.
7. Reposition the tracing on triangles B1 and B2. Press firmly with a pencil on the tracing sheet to transfer the image. Repeat for triangles C1 and C2.
8. The transferred lines will be faint. Use markers, watercolor, crayon, etc. to finish the design. Trim the hexagon if desired.

6a,6b,8a,8b


1.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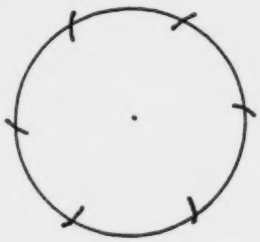

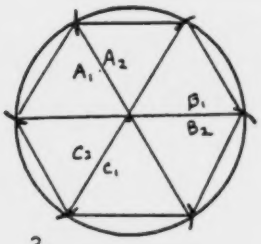

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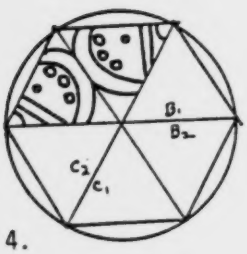

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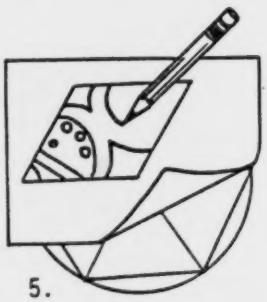
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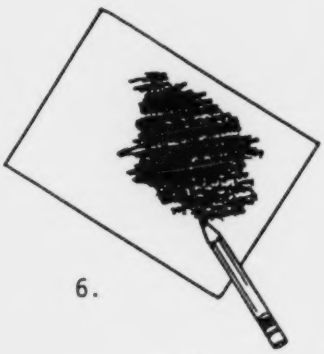
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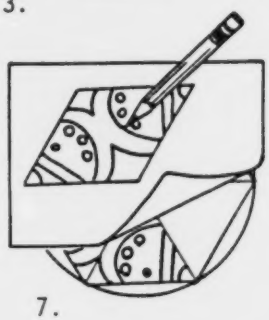
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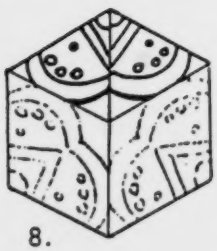
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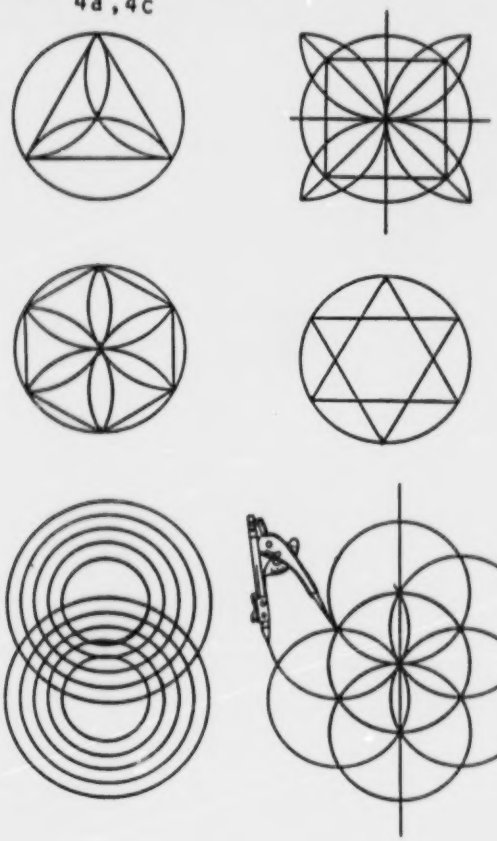
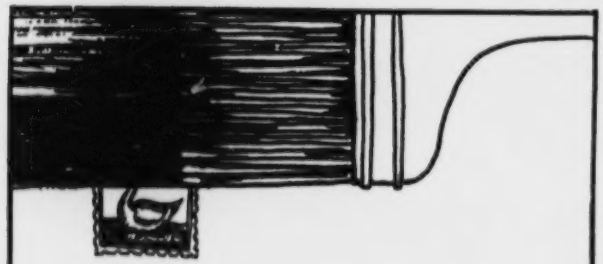
For math-art fun, make your own kaleidoscope!

# 1 DRAWING IDEAS

**27** Experiment with compass designs. See Lesson #26

4a, 4c



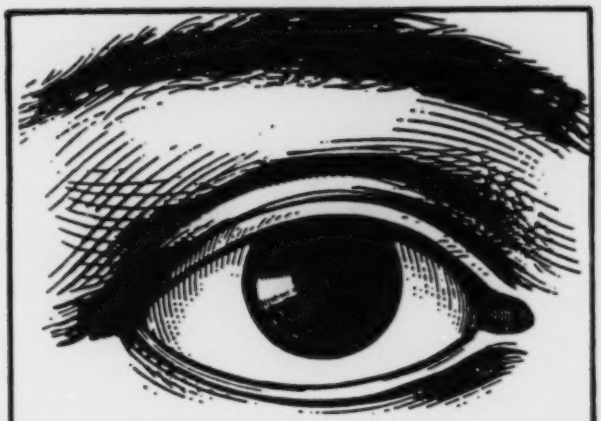


**28** For experience in change of scale, have each student draw a very small picture (postage stamp size). Then have the students draw a very large picture (a mural or playground chalk drawing). Discuss appropriate materials (e.g. a house painting brush would not be the best choice for a postage stamp sized drawing).

4a

**30** Turn something (or a picture of something) you're used to seeing right-side up, upside down. Now draw a picture of it.

4a



**31** Look at an object from different points of view...

from directly above
from either side
from directly below
from either end
from close-up
from far away

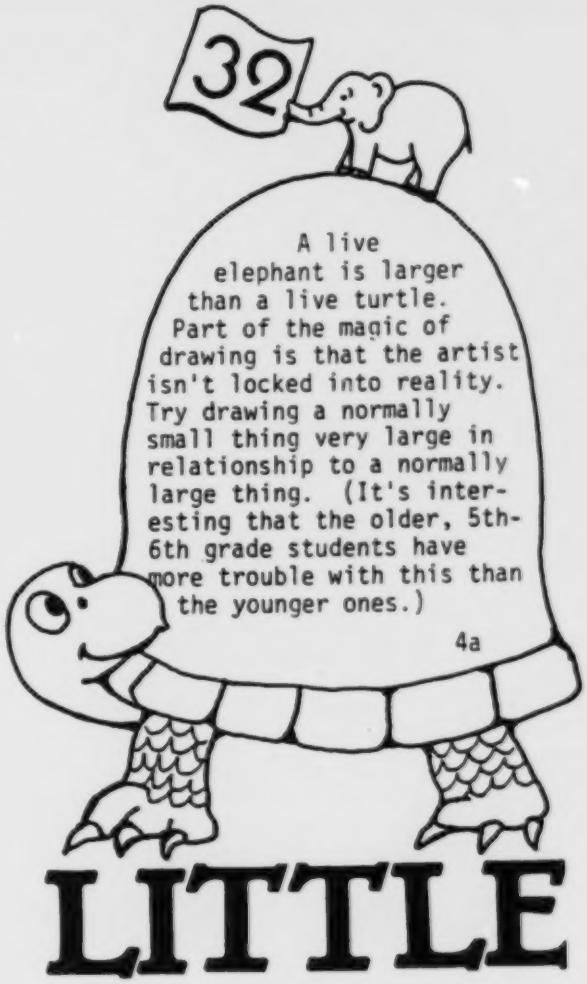
Now draw (and/or write about) the object from different points of view.

Look at a tree
through the eyes of a bird
through the eyes of a developer
through the eyes of a poet

Look at the grass
through the eyes of an insect
through the eyes of a lawnmower
through the eyes of a child

Look at a road
through the eyes of a tire
through the eyes of a building
through the eyes of a root system

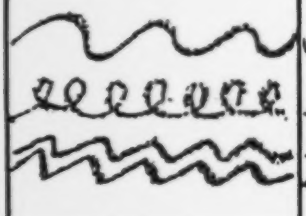
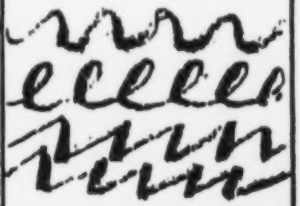
4a


32
A live elephant is larger than a live turtle. Part of the magic of drawing is that the artist isn't locked into reality. Try drawing a normally small thing very large in relationship to a normally large thing. (It's interesting that the older, 5th-6th grade students have more trouble with this than the younger ones.)
4a
LITTLE
BIG

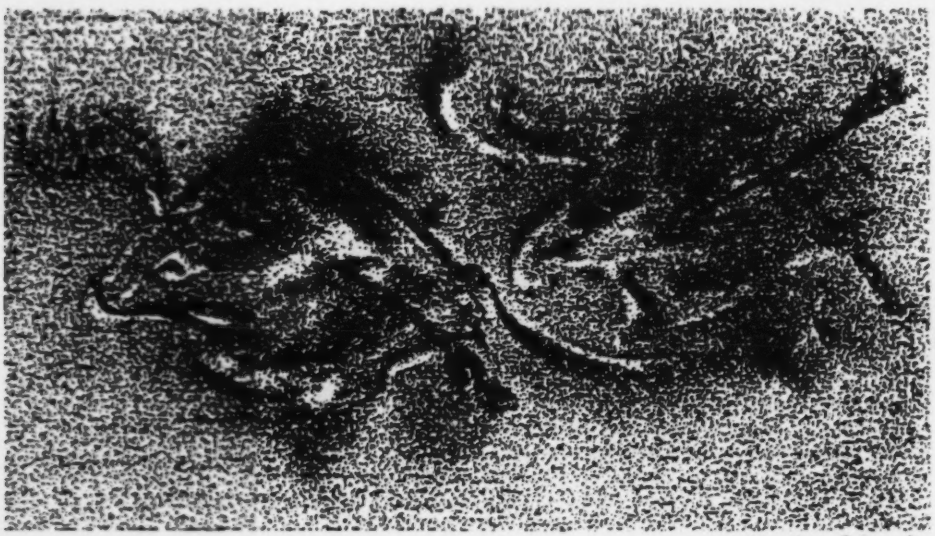
**33** Draw two or more things together, that you don't normally find together. 4a

# 1 DRAWING IDEAS

**34** Getting to know your crayons...
A new, pointed crayon is beautiful, but limiting. Break and peel. (Ouch!)
Divide a 12" x 18" sheet of white paper into rectangles by folding. Experiment with the following tasks for each section. 4a,4c,4d,12,13

| | | | |
|---|---|---|---|
| 1. Try loops, curves and zig-zags with the tip of the crayon  | 2. Repeat #1, but vary the pressure  | 3. Use the side of the crayon. Hold one side down harder and see what happens | 4. Twist the crayon to make circles and bows |
| 5. Hold two crayons together and make double lines. | 6. Blend the colors (color one on top of another) | 7. Using one color only, gradate from dark to light | 8. Your choice |

**35** Use a piece of sandpaper (old and used is the best) to represent a portion of a cave wall. Use crayons, chalk, and old felt-tipped pens to draw the images. Discuss appropriate colors (red, yellow, brown and black), how and why the cavemen drew the images, and how the drawings were preserved.

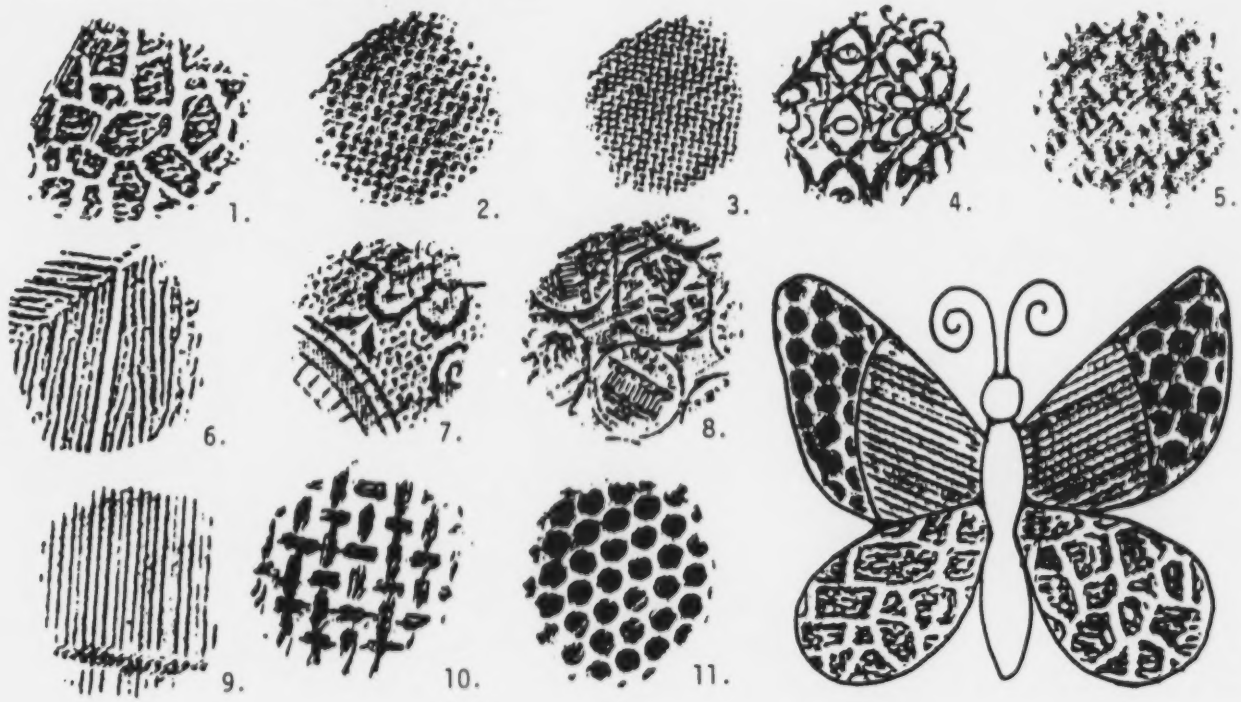


Language Arts: Stone Age Art

4a,4c,10a,b

36 To create a simple rubbing, place a sheet of paper over a penny. Color with a crayon and the image of the penny appears on the paper. Send your kids hunting for interesting surfaces to rub. Share with each other at the end of the "rubbing hunt." To create a finished picture, draw the outline of a subject ( bird, city, fish, butterfly, etc.) with a black marker. Fill in the shapes created with colored rubbings. 10b

Guess where these rubbings came from?




Answers: 1. linoleum floor, 2. burlap, 3. screen door, 4. fly swatter 5. sole of shoe, 6. linoleum floor, 7. place mat, 8. pennies, 9. bamboo placemat, 10. another fly swatter, 11. sole of shoe.

An interesting historical sidelight:
In England, plates of metal were engraved as monuments in medieval times. They are found in churches and cathedrals, on the floor, under the pews, behind the organ and in many inaccessible places. Facsimiles of these brasses are becoming more readily available for making brass rubbings depicting life in medieval England.

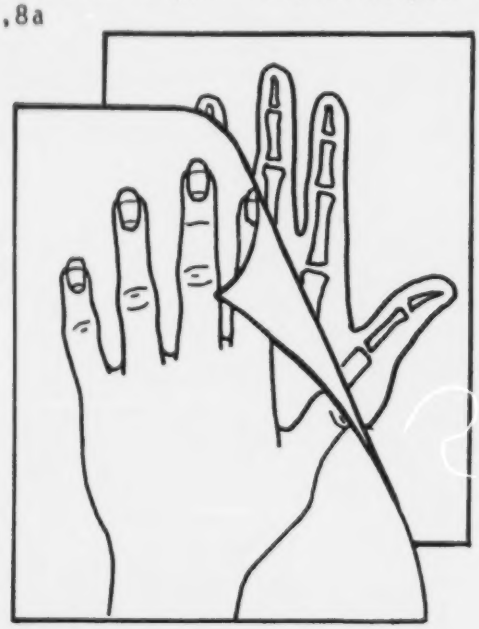
Another idea:
Take rubbings from gravestones as an art activity linked with community studies. Get permission first!

# 1 DRAWING IDEAS

**37** Design a class coloring book. Have each student design a page of large open spaces using a black marking pen. Pick a theme from another area of study--dinosaurs, your community, explorers, etc. 4a,8a

**38** To make an inside/outside drawing first review the steps of transferring an image to a second sheet of paper (#26, steps 5-8). Draw the outside of an object on a sheet of paper. Transfer the outline of the shape to a second sheet. On the second sheet draw the inside of the object.

This activity is <u>very</u> easily linked with other areas of study--outside a body/inside a body, outside a tree (including critters)/ inside a tree (including critters)/ outside a motor/inside a motor, outside your head/inside your head. 4a,8a



Science: Habitats

**39** Use drawing as a means of record keeping. Record stages of growth (of you, of a plant or animal, of your community), record daily weather changes, record daily activities... 4a.8a

Add dimension to studies in exploration:

You are the monarch. Your students are your explorers. Photography hasn't been invented yet. You have just acquired a new piece of land (the north playground or whatever you designate) and need explorers to go to the area and report back with drawings and written descriptions of what the area is like, since you are unable to go there yourself.

Science: Plants and Animals

Science: Metamorphosis Social Studies: Community

**40** Draw a picture with the hand that you normally don't use for drawing. 4a.8a

**41** Draw an entirely new animal by combining lots of animal parts. Then name it...a girhippoelecow?
4a,8a

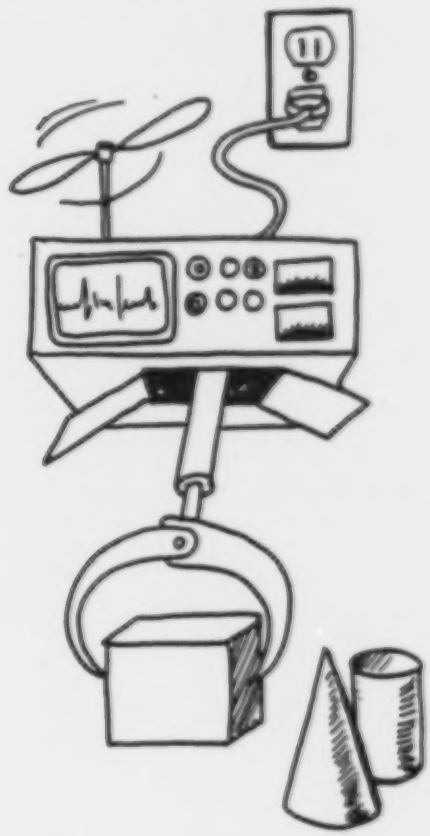
# If I had $1000...

**42** Draw from personal experience. Here are some possible situations for your students to illustrate:

1. On the playground I like to...
2. In my free time what I like to do best is...
3. The most exciting dream I can remember...
4. What really scares me is...
5. If I had $1000 to spend I would...
6. My favorite toy is...
7. When I grow up...
8. My favorite meal is...
9. The people that live in my house...
10. If right now I could be anywhere I wanted to be I would... 4a

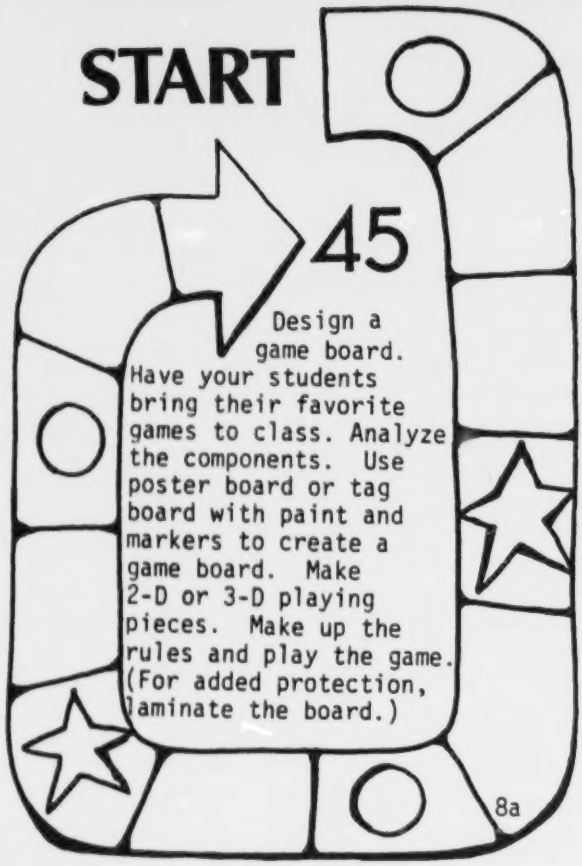
**43** Give your students objects to draw. Here are some that are easy to bring into the classroom:
4a,8a

rocks
shells
flowers
plants
vegetables, fruit (whole or cut up)
insects
birds, fish
toys
costumes
hats (old, funny, unusual)
shoes
sports equipment
gadgets
tools
bottles
bicycles
chairs
musical instruments
chairs
each other



**44** Invent a crazy machine. See Rube Goldberg and machinery parts catalogs for ideas. Have your students brainstorm component parts and list them on the board (gears, chains, switches, cogs, wheels, lights, etc.). Teach your students to draw a box, a cone, and a cylinder as basic forms on which to build.
4a,4c,8a

# 1 DRAWING IDEAS


START
45
Design a game board. Have your students bring their favorite games to class. Analyze the components. Use poster board or tag board with paint and markers to create a game board. Make 2-D or 3-D playing pieces. Make up the rules and play the game. (For added protection, laminate the board.)
8a

**46** Draw within a new shape. Usually drawings are confined to the four edges of a rectangular sheet of paper. Change the format. Give your students round, oblong, or triangular paper. Or have them contain their picture within a shape they draw themselves. 4a,8a

**47** Pick a "common denominator" as a theme for a drawing:

Draw four things that have wheels.

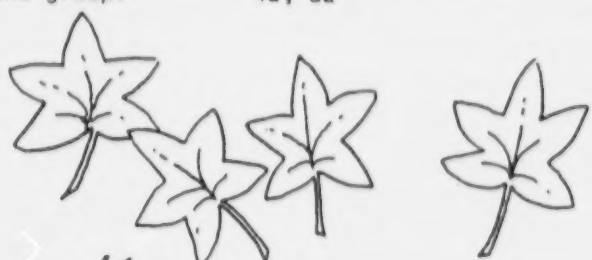
Draw four things that have three parts: (triangle, tricycle, triceratops...)

Draw yourself at four different times of the day.

Draw four things that float. 4a,8a

**48** Test your observation skills. Give each of your students a maple leaf (or an orange, peanut, apple, etc.) Have them spend time observing the object. Then give them crayons, colored pencils, or markers to draw the object as accurately as possible (perhaps from more than one angle). As a writing activity have the students describe their object without using color words (red, yellow, blue...) and avoiding the verb "is".

When the drawing and writing tasks are completed, collect the objects, spread them on a table and give the students sixty seconds to find "their" object from the group. 4a, 8a



## 49

Every day we're bombarded with letters in seemingly endless shapes and sizes. There are letters on billboards, on road signs, on containers and packages, in books--any place where humans need to communicate in written form. A's need to look like A's for communication purposes, but have you ever really looked at the various types of A's you see each day? The ways of forming an A are as boundless as the artist's imagination.

Choose one letter and play with it. Start by drawing the basic "stick" capital form of the letter:

E

Now "fatten" it up

E

a bit more

E

In typography a fat letter is called a BOLD letter. Slant the letter and you have an ITALIC letter.

*E*

Letter forms are divided into two groups, serifed and sans serifed. So far we have experimented with a sans serifed letter--a letter without the cross strokes that project from the main strokes. Here is a simple serifed E:

E

Look closely at the small type in a typical newspaper. You'll find that the letters are serifed, and have thick and thin strokes. This classic type style is referred to as ROMAN. This is a Roman alphabet:

ABCDEFGHIJKLMNOPQRST
UVWXYZ

This is a Gothic, sans serifed alphabet:

ABCDEFGHIJKLMNOPQRSTU
VWXYZ

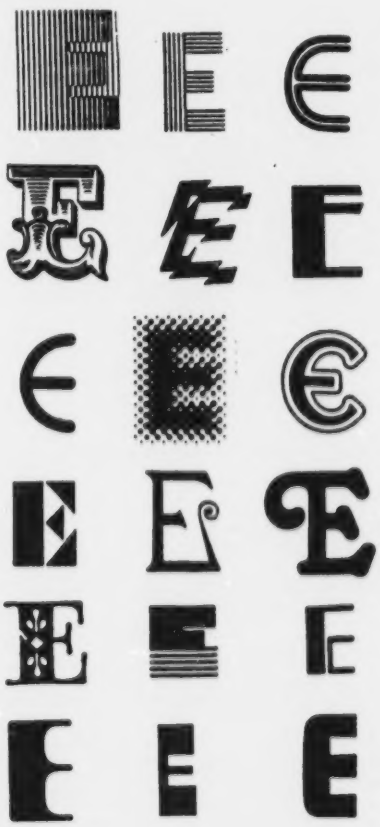
Collect magazines and newspapers for ideas and experiment some more.

Try a three dimensional or SHADED letter.

Try SCRIPT or cursive.

Give it a "period" look.

Outline it, round the edges. stretch it, shrink it, jazz it up, and on, and on, and on... 4a, 8a



# 1 DRAWING IDEAS

**50** If you've done Lesson #49, you are ready to try the whole alphabet. Each student needs 26 rectangular pieces of paper, white or colored ( 4" x 6" is a good size). Their task is to fill each rectangle with one letter of the alphabet, keeping the paper in a vertical position. The completed alphabet sets can be filed and used throughout the year for bulletin boards, labels, displays, spelling words, etc.

Get type catalogs to stimulate imaginations. The students may choose to design a type style that follows a theme:

They may want to incorporate objects appropriate to the letter:

They may want to turn the letter into something. See Drawing Lesson #2.

4a, 4c, 8a

Language Arts: The Alphabet

**51** Tape two pencils, crayons or pens together to create double letter forms. Hold them at a 45 degree angle. It takes a bit of practice to get the angle just right, so experiment with the position of the pens and the position of the paper. 4c

**52** Design letters to match the definition of the word. 4c, 8a

**53** Have your students write an alphabet poem using the following format. Then have them illustrate their poems. 4c, 8a

A _____ is like b _____

B _____ is like c _____

C _____ is like d _____

Air is like breath
Breath is like cold
Cold is like dawn
Dawn is like evening

OR

create an alphabet book

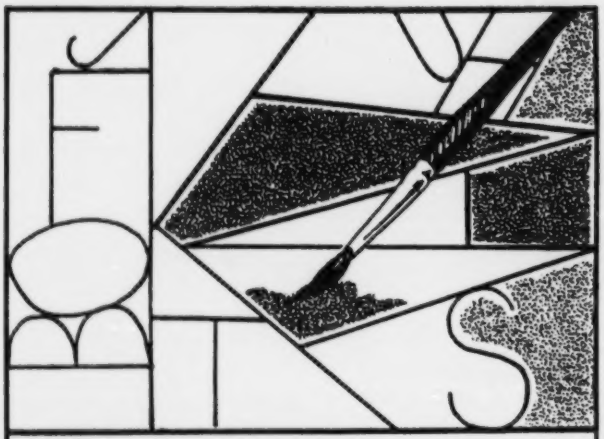
A is for _____.

B is for _____.

C is for _____.

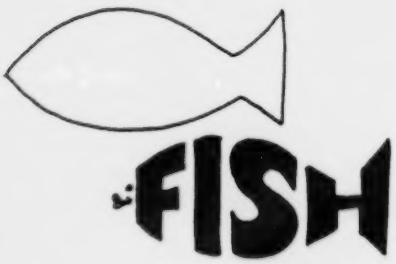
54 Illuminate your manuscript! The manuscripts of the Middle Ages were often decorated with gold and silver along with brightly colored paint. Such manuscripts were called illuminated because they looked as if they had been lit up.

Have your students decorate the first letter of a poem or story. 4a, 4c, 8a



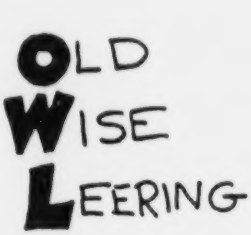
56 Use letter forms to help teach negative space (the space behind the letters). On a white sheet of paper have the students draw at least 10 letters, large and small, in any position (upside down, sideways...) with oil pastel or crayon. Each letter must touch another letter. Severel letters should also touch the edge of the paper. When the student is satisfied with the space break-up, he/she paints in the space behind the letters being careful not to paint over the letters. Limit the students to certain paint colors (tints only, shades only...) An alternative to painting is to fill the background shapes with textures and patterns. Try oil pastels on black paper, too.

4a, 4c, 4e, 8e



55 Draw a simple shape lightly with pencil. Design bold letters that touch the sides of the pencil shape. Erase the guidelines when the letters are complete.

For the more advanced: Have your students arrange the letters of their first and last name in the shape of their body, depicting something they like to do. Draw the silhouette first, and then add the letter shapes. 8a




57 Have your students write an acrostic and then illustrate it. 4a, 8a

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# 1 DRAWING IDEAS

58 This assignment can go on for days. It is a wonderful way to introduce different art techniques in a non-threatening way. The basic assignment is to choose one letter and draw and paint variations of that letter on 5"x 5" pieces of paper. (See Drawing Lesson #49.) The finished squares are pasted on a larger sheet of heavy paper or tagboard.

Here are some possible projects for the squares. When the student completes one, he/she then goes on to another project. Emphasize quality and not quantity.

1. Create a letter from a single line.
2. Use a printing set and an ink pad to create one large letter by repeatedly stamping the small version of the letter. If you don't have a printing set, use a pen and write neatly.
3. Write a funny poem about your letter.

   K is kind of kinky
   It's a kind kangaroo
      kissing a kite
   or King Kong and the kid
   Kissing a katydid.

   D is Dunlap gone flat
   or a dog wearing a helmet hat
   a dowager's smile
   or a sideways pile.

4. Rub off the letter from a sheet of transfer type. Finish the picture using felt pen, pencil or crayons. If you don't have transfer type, have the kids find their letter from a magazine and cut and paste it.
5. Use colored paper and cut out the letter. Use this shape as a template for #6. Then paste the letter on a colored 5"x 5" square.
6. Draw the outline of your letter using the template from #5. Decorate the background with markers or watercolors. The letter itself remains white.
7. Make the letter look three dimensional.
8. Use bleach and Q-tips on tissue paper or construction paper to create the letter out of dots.
9. Draw the outline of the letter. Using watercolors, paint the letter with six variations of one color. (See the Color section of this handbook.)
10. Use fabric crayons. Draw the letter BACKWARDS on a piece of paper. Iron it on a piece of fabric.
11. Use the crayon resist method to draw the letter with crayon and then paint with watercolor. White crayon with dark watercolors is very effective.
12. Use oil pastels on black paper to draw your letter. Perhaps limit your students to a complementary color scheme.
13. Use macaroni, popcorn, seeds, etc. to make a collage.
14. Collect lots of examples of the letter from magazines and newspapers and arrange them on a sheet of paper.
15. Your choice.

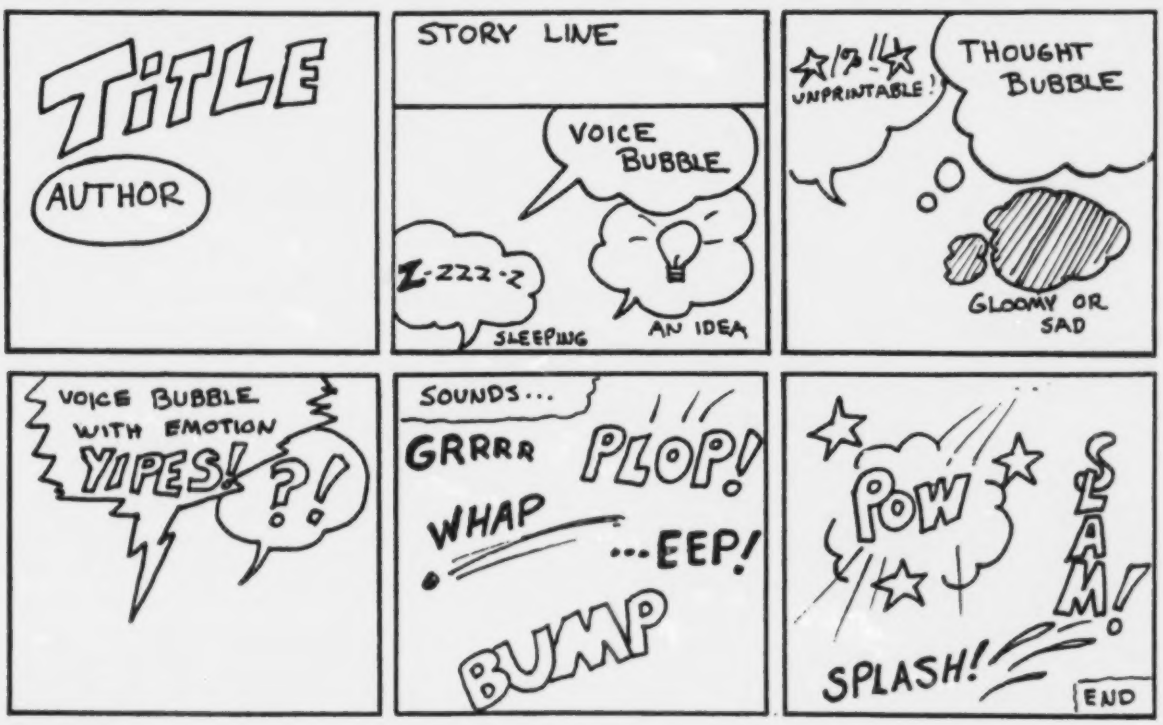
A Walk in the Country:

Footsteps Frogs Ker-plop Wind Leaves rustling Thunder
Birds Gurgling stream Rain

**59** Combine sounds with drawing to create a musical composition. The student draws the score on a long sheet of paper. A visual symbol is used to represent each sound. Other students are chosen to make the sounds. The director points to the symbol and the sound is held as long as his finger remains on the symbol. Tape the piece with a tape recorder.

Possible themes: A Trip to the Zoo, A Walk in the City, 3,2,1, Blast-off...

4a, 4c, 8a



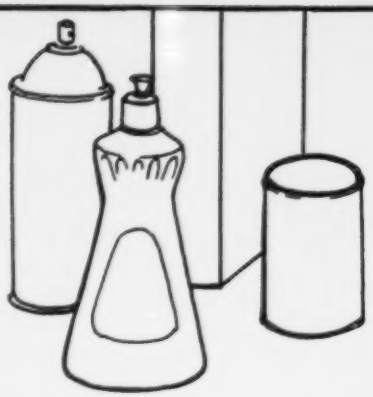

**60** Create your own comic strip.

4a, 4c, 8a

# 1 DRAWING IDEAS

**61** Have your students draw a picture of their shoe or their neighbor's shoe. Most likely it will be some sort of sneaker or jogging shoe. Have them draw it from three different angles. (See Drawing Lesson #31.) Don't forget the stitches!

4a, 4c, 8a



**63** Let your students become advertising illustrators and graphic designers. Have each student bring a cereal box; paint or paper it white, and then design new text and illustrations. Containers with labels also work well. Have your students cut out new labels and paint new letters and designs. Remember that the label must say what is in the container, including the ingredients.

4a, 8a

**62** Design a calendar. Duplicate the calendar (days and months) for each student. Each student decides on a theme and illustrates his/her calendar. OR, the whole class can become a printing company and print multiples of one design. One group of students prints 50 Januarys, one group prints 50 Februarys, and so on...

**July 1985**

| | | | | | | |
|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 |
| 7 | 8 | 9 | 10 | 11 | 12 | 13 |
| 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 | 29 | 30 | 31 | | | |

**64** A storyboard is a filmmaker's way of sketching out a film in sequence and giving instructions to the actors and cameramen. The larger rectangle shows the visual components and the camera angle. The smaller rectangle, underneath, contains the sound associated with the visual. Actually, storyboards are very similar to comic strips, e.g., the larger rectangle contains a close-up of a woman's face. Smaller rectangle: Soft violins. Woman's voice: "The closer he gets,..."

Teach your students different camera angles--zoom, pan, close-up, dissolve, fade, long shot, etc. If these are all new to you, invite a filmmaker to your classroom. Tape a 15-30 second commercial and analyze the camera angles. Draw a storyboard of it. Use the storyboard format on the following page and have your students write and draw their own pictures for a commercial, a story, a news show, a segment of history, a science documentary, etc. 4a

# DRAWING IDEAS 1

# 1 DRAWING IDEAS

1

Once there was a _____ songbird.
She had _____legs,
a _____body,
a _____ beak,
a _____neck, and
a_____ tail.
When she sang,_____ came out
out of her mouth instead of words.

cut along dotted lines

2

One day the songbird found a giant egg. She had never seen one like it before. It was covered with beautiful designs.

"This egg needs someone to sit on it or it will never hatch," she thought. So carefully she sat down on the egg.

She sat and sat and sat. Soon she began daydreaming about what kind of bird would hatch out of the egg. Would it be fat like her cousin, thin like her sister or colorful like her uncle? Maybe it would be a songbird like herself.

3

Finally, after two long weeks of sitting, the egg began to rumble. CRACK!!! Out popped a baby dragon. It was a _____ dragon
with a _____nose
a _____body,
_____ears,
_____feet, and a
_____tail. It
was very friendly.

"Why you are not a bird!" exclaimed the songbird. "I can't be friends with you. One word from you and I'll burn up!"

4

Then the dragon opened his mouth. But instead of blowing out fire the dragon began to sing. And do you know what?_____ came from his mouth instead of words, just like the songbird.

"Oh, we can be friends," said the bird.
And they lived happily ever after.

Moral:
Birds of a feather
May flock together
But if you share in a song
You'll be friends your life long.

65 Illustrators are often asked to create pictures for a story written by another person. In this lesson, I have provided part of a story for your students to complete. Make a copy of the story for each of your students, but cut along the lines as indicated and give them one piece of the text at a time. This piece is glued into the actual book.

Usually I give each student a blank book consisting of four pages of 9" x 12" white drawing paper, folded and sewn. (A piece of heavier weight colored paper could be sewn as the fourth sheet, resulting in a chapbook-sewn picture book, thus eliminating the need for further binding.)

Session 1

After an introduction to the lesson, list the blanks of text #1 on the board. Do not give your students the text piece yet. Have your students brainstorm ideas.

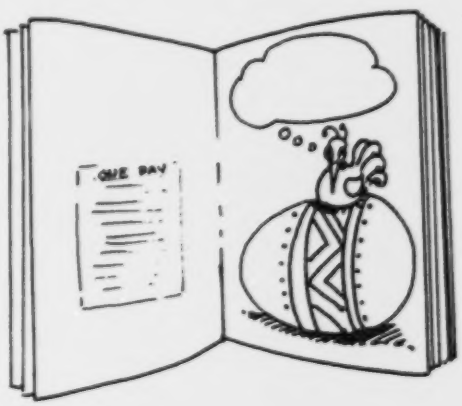
e.g., _____legs
(skinny, hairy, green, polka-dotted)

Then brainstorm ideas for what could be coming out of the bird's mouth when she sings (stars, flowers, polliwogs...).

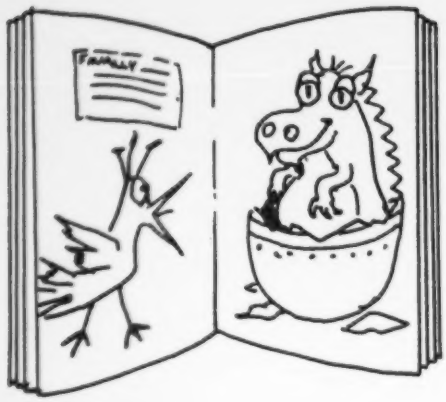
Give each student a piece of scratch paper to come up with his/her ideas for the blanks. Then have them do sketches of the bird. (Have a collection of bird books from the library to stimulate imaginations. The bird could have a pelican beak, an ostrich tail and duck feet.) When these tasks are completed, check for grammatical errors and give each student the actual text piece. Have them copy the words neatly and correctly in the blanks. This piece is then pasted onto the page with consideration given to the position of the illustration. Notice that pages have been provided for the end sheet and a title page. The student then uses crayon, markers or watercolor to illustrate the page. (In the event of "goofs," liquid paper is handy to have on hand. Bleach, diluted with water, will also erase watercolor errors.)

Session 2

Hand out text #2. The students may want to divide the text and place the pieces on opposite pages. The task for this session is to illustrate the text. For many students the hardest part of this session is to draw another version of the songbird from Session 1. Many students may want to draw a thought bubble coming out of the songbird's head with pictures of her daydreams.

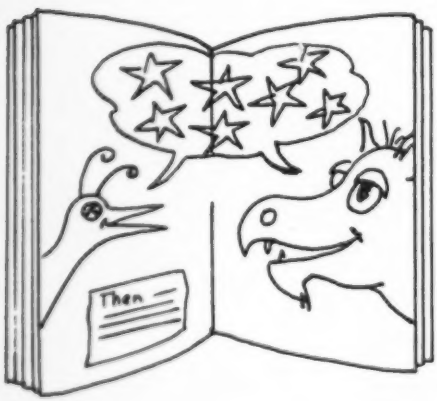


# 1 DRAWING IDEAS



Session 3

This session is similar to the first session. The students need to fill in the blanks of text #3 and then create a dragon to match the description. Provide dinosaur and dragon books. Remember to emphasize that the songbird is frightened of the newly hatched dragon.




Session 4

Pass out text #4. What comes out of the dragon's mouth is the same thing that came out of the songbird's mouth on page 1. The moral may be placed on the following page during this session.

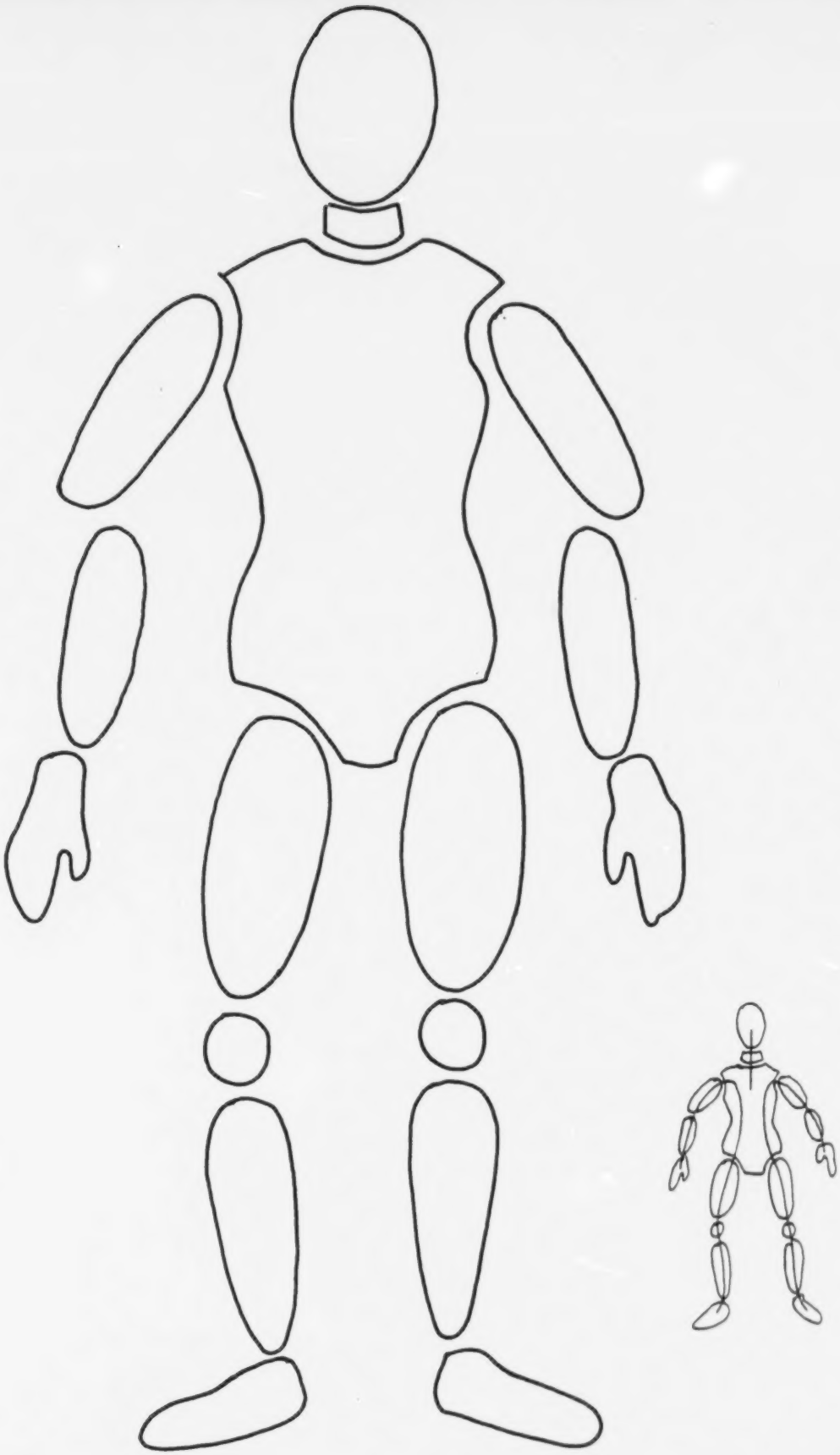
Session 5

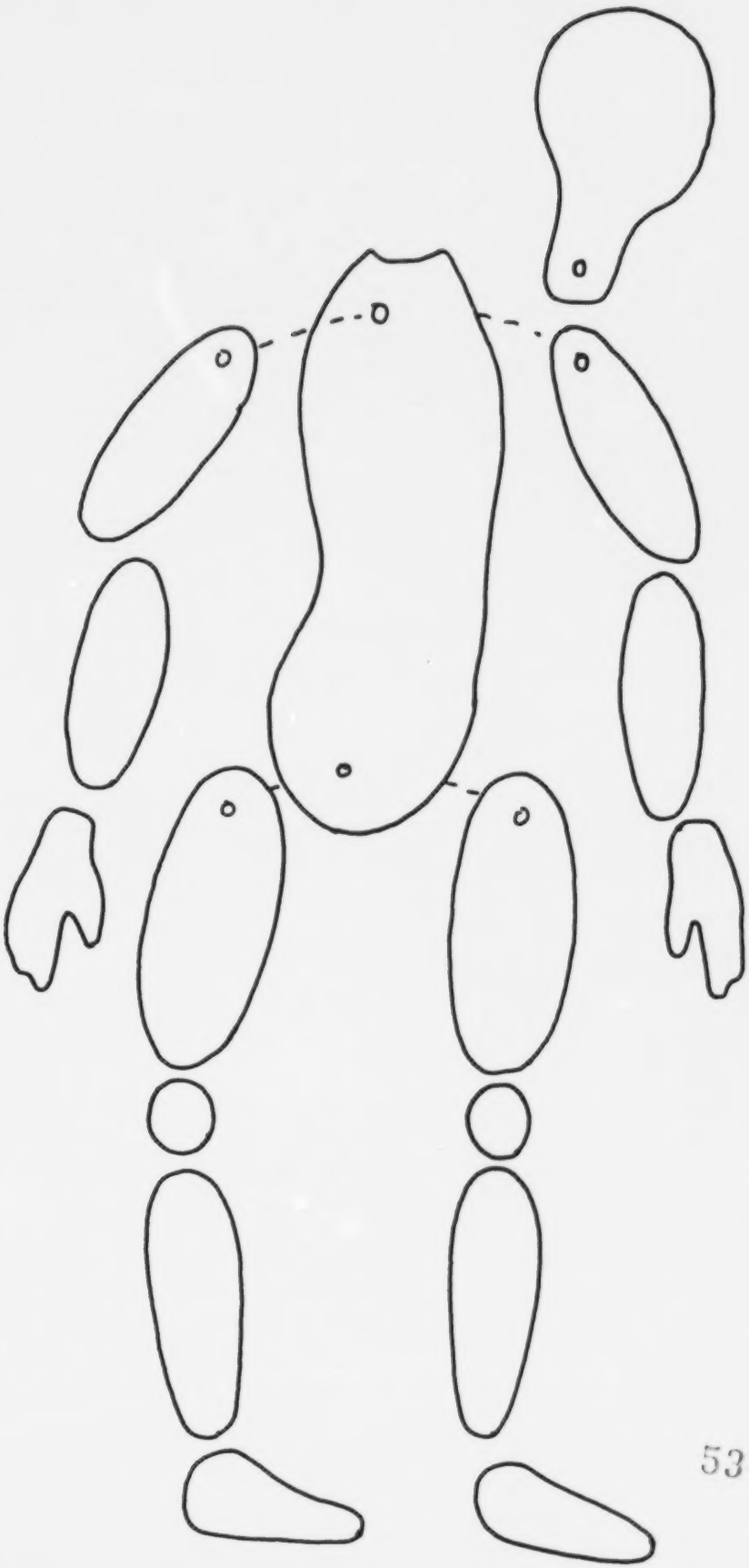
Use this session for the title page and the binding of the book. Brainstorm possible titles and discuss the components of a title page.
4a, 4b, 4c, 4d, 8a

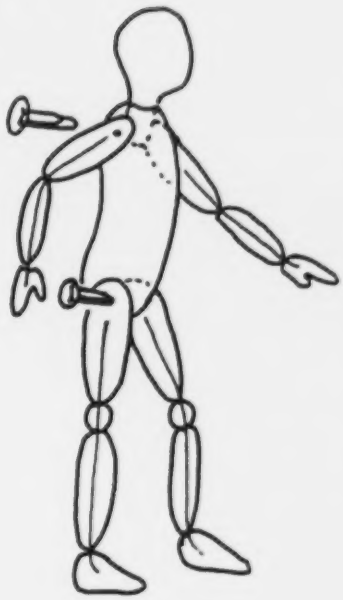
Note: Similar to this project is the idea of doing a group fable. Analyze the characteristics of the fable. Then have your kids write and illustrate their own fables. (Gr. 4 and up.)

66 Each side of the following page contains a pattern for creating a "movable" person. The first is a front view; the second is a side view. To create a movable person, the student needs to cut two of each part and glue the two parts together with a piece of string or yarn between them as shown. (The side view requires the addition of two brads.)

After this step is completed, the student will have a paper model for drawing the human figure. Position the paper model and either draw from it or draw around it. Have the students work in pairs to position the paper model and then position a human figure (and vice versa). Have the students compare drawing from a human figure and drawing from the paper model. Which is easier? What limitations does the paper model have? (It's the problem of two dimensions compared with three dimensions.) 7a, 8c

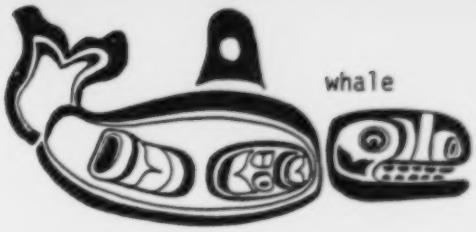






jumping killer whale

eagle



whale

shark

67 Have your students draw using the colors and design motifs of the Northwest Coast Indians. Two excellent books in this area are Northwest Coast Indian Art by Bill Holm and The Art of the Northwest Coast Indians by Shirley Glubok.

Note: From my own personal studies of water reflections, I find it very interesting to compare the similarities of the shapes found in water reflections and the shapes found in Northwest Indian art. The photo above is a reflection of a pier.

The following is a very brief overview of Northwest Coast Indian art:

COLOR:

The principal colors used were black, red, green, blue or blue-green. Black, the color most often used, was derived from lignite, graphite and charcoal. Red, the second most predominate color, was derived from ochres, earth clay colored by iron oxides. Greens and blue-greens were from copper minerals. Occasionally white and yellow were used for small details.

To prepare the paint the artist chewed dried salmon eggs and mixed the saliva/salmon oil mixture with the colorants. Brushes were made from porcupine hair embedded in a wood handle. Painting was most often done on wood, often combined with shallow relief carving. (Two other decorative techniques that are represented in the art work of the Northwest Indians are weaving and applique. The glass beads and buttons decorating dance costumes were most likely introduced by the white man.)

# 1 DRAWING IDEAS

SHAPE:

The following shapes typify the art style of the Northwest Coast Indian and are discussed in detail in Bill Holm's book, Northwest Indian Art.

1. Ovoid. This is a rounded rectangle, flat (or slightly concave) on the lower side and rounded on the other three sides. Notice that it is thick and thin, without sharp corners.

2. U forms. The U form tapers at each end and is thicker in the middle. The last example on the right is often used for feathers on wings.

3. Split U. This resembles a tulip shape.

4. Negative space circles. The circles are left blank; the space behind them is filled in

5. S forms. The thin ones shown here are often used for rib shapes.

6. Eyelids. These are rounded in the center and pointed at either end.

eyelid in ovoid

7. Eyebrows

OTHER CHARACTERISTICS:

The Indian artist often depicted the internal structure of the animal as well as the external form--sort of an X-ray view. Sometimes the animal was split in two and arranged symmetrically, revealing both sides at the same time. Sometimes the artist would ignore natural anatomical relationships and recognizable silhouettes, and arrange the parts of an animal to fill a given space.

TOTEMIC ANIMALS:

| | |
|---|---|
| Killer whale | Dragonfly |
| Sculpin | Raven |
| Snail | Eagle |
| Wolf | Hawk |
| Sea Lion | Beaver |
| Sea Monster | Shark |
| Squid or octopus | Frog |
| Thunderbird | Bear |

6a, 8a, 8b

**68** As a figure drawing exercise have your students try some "gesture" drawings. (This is a good lesson to link with Drawing Idea #66.) The students take turns modeling for each other. Each pose is held for 30-60 seconds. Instruct the students to observe the model, and then, as quickly as possible, "scribble" the pose. Try unusual poses.

4a, 4c, 8a

**69** After some warm-up gesture drawings (see the preceding lesson) try some contour drawings of the figure with your class. The students take turns holding a pose for 5-10 minutes. Have the students observe the shapes that make up the figure--the face shape (not the details of the eyes, nose, mouth, etc.), the hair shape, the arm shape, and so on. The student draws the contour (outer edges) of a shape and then attaches another shape. The drawing continues in this manner.

In this example the hair shape was drawn first; then the face shape, then the neck shape, then the collar and shirt shapes, then the arms. Each shape was completely enclosed before another shape was added.

4a, 4c, 8a

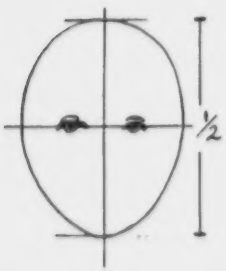
**70** Negative space is the space "behind" the subject. The subject or object is the positive form. As a study in negative space, pick an object--a branch, a pair of scissors, a chair, etc. Work with a big marker or a paint brush. The task is to fill in the background leaving the object itself blank. This takes a bit of adjustment in thinking since we're used to drawing the object, not the background.

To make the picture more interesting, trim the background so that the object touches one, two, three, or four edges of the new format. Try another negative space drawing. This time decide in advance how many edges of the paper the object will touch.

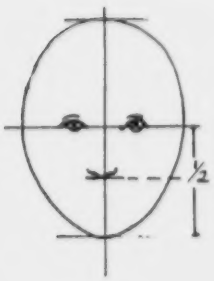
8e

# 1 DRAWING IDEAS

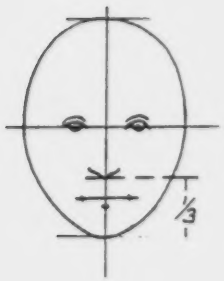
**71** Try portrait drawing with your class. Use a mirror and draw a self-portrait or work with a partner and draw your partner's portrait. Here are a few tips on proportion:



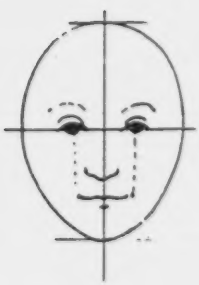

This oval represents the human head. The eye level is halfway between the chin and the top of the head. (Many students place the eyes higher because they are so interested in the face shape they forget about the top of the head.)




The nose level is about halfway between the eye level and the chin.




The mouth is about one-third of the distance between the nose and the chin.



A line dropped from the center of the pupils will touch the outside edge of the mouth.

(For further study see Drawing on the Right Side of the Brain by Betty Edwards.)

4a, 4c

**72** Though complex, the natural world displays order and regularity in its structure. The following shapes and forms are seen again and again in the world around us:

sphere

meander

polygon

helix or coil

branch

spiral

Have your student look for these shapes and forms in natural objects. The sphere shape is seen in the tiny cell, the shape of the earth, and the shape of an orange or a grape. Ice crystals, beehives and bubbles in clusters reveal the hexagon (a six-sided polygon). Watch the growth of a pea plant around a pole or look at the structure of a DNA molecule to see the helix or coil form. The veins and arteries of the human body and the shape of a tree reveal branching systems. Look at a river looping across a landscape to see a meandering line. Look at the spiral system of the shell of a nautilus, the florets of a sunflower and the horns of a ram.

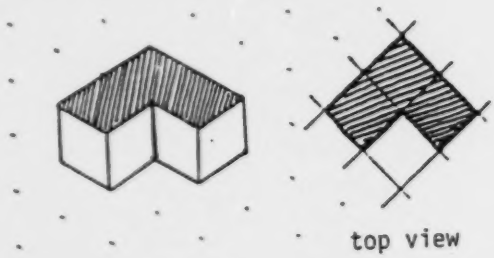
Use these forms and shapes as the basis of an art project. Have the students pick one (or more) of the six and interpret it figuratively or nonfiguratively. For further study see Patterns in Nature by Peter Stevens.

8a, 8c

Science: Pattern in Nature

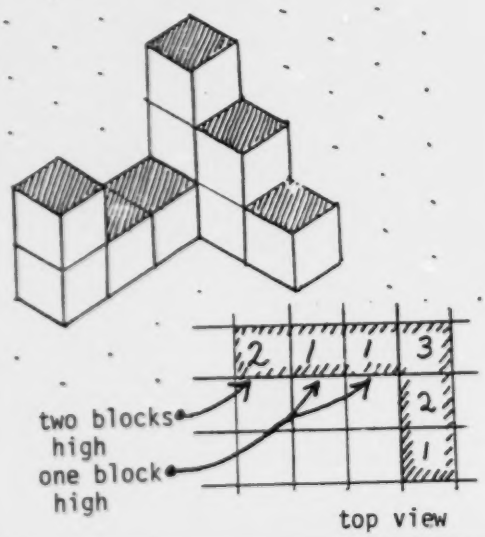
**73** As an introduction to drawing objects in a three-dimensional manner, teach your students to construct a cube by connecting the appropriate dots on triangle dot paper. (Masters found at the end of this handbook.)

Give your students the "top view" on a sheet of graph paper and let them draw the figure three-dimensionally on the dot paper. Have them use pencil so that the lines can be erased when necessary. The figure will be easier to see if the tops of the cubes are shaded.



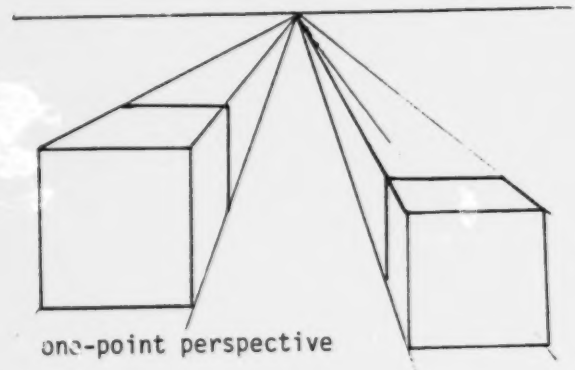
top view

When your students can draw a single level of cubes, give them "top views" of stacked cubes. 8c

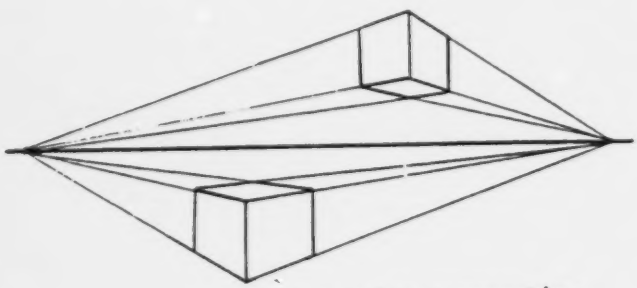



top view

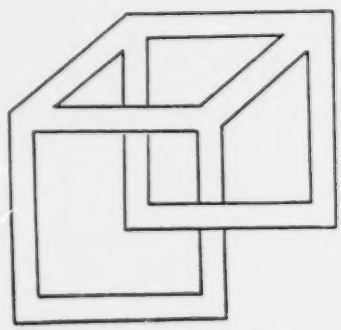
**74** The cube in the preceding lesson is locked into position by the dot paper. Introduce your students to simple perspective techniques and let them experiment drawing the cube from many angles. Use this as a beginning lesson for more studies in perspective. 8a, 8c



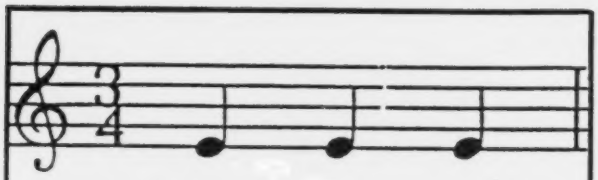
one-point perspective

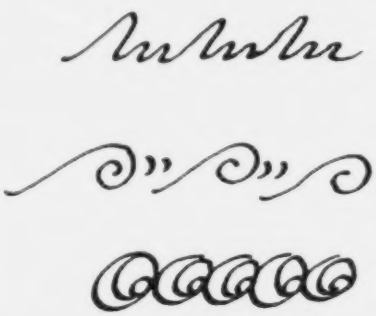


two-point perspective



**75** Investigate the amazing world of optical illusions--where your mind and your eye disagree about what is real. Introduce your students to the works of M. C. Escher. Provide them with books on optical illusions. Then have them draw some illusions of their own. 4a

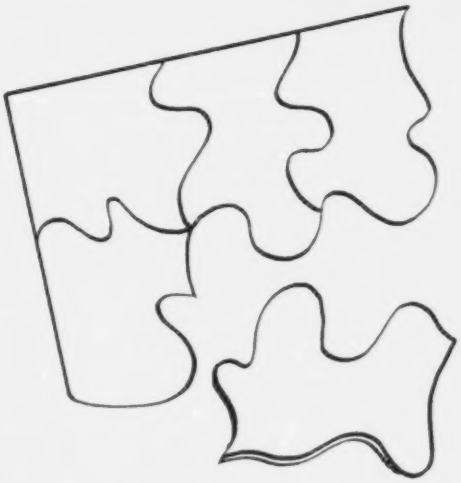
# 1 DRAWING IDEAS

**76** Combine a study of pattern with music theory. Play a piece of music in flowing 3/4 time (waltz) for your students. Let them tell you the number of beats to a measure and which beat is emphasized. Ask them to create a visual pattern which corresponds to the rhythm and "feel" of the music.



Have them add other patterns, shapes and colors to complete a drawing (or painting) which interprets the musical piece.

Try other types of music.

6a, 8b



**77** Create a picture puzzle. Draw a picture with markers on a sheet of tagboard. (The size is up to you.) After the picture is finished, cut it into pieces (the size, shape and number are also up to you). Store each puzzle in an envelope. Let the students try each others' puzzles. An advanced puzzle?... Try a two-sided puzzle.

Note: You can also buy "blank" puzzles. See current art supply catalogs.

4a, 4c, 8a

Design a postage stamp. Postage stamp designs often honor important people, places or events. Sometimes they stress important ideas such as conservation or space exploration. Have your students design a stamp to honor someone or something. (The original artwork for the stamp is usually twelve times larger than the actual stamp.)

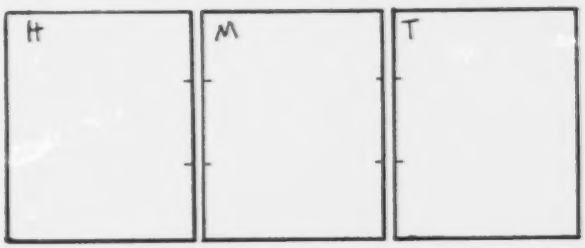
4a, 4c, 8a

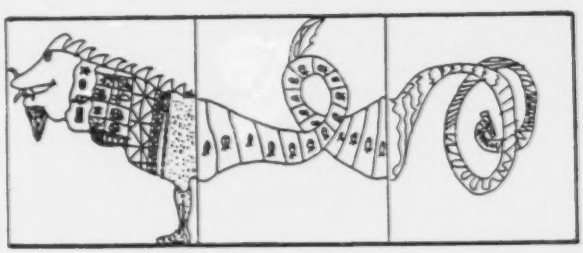
**78**

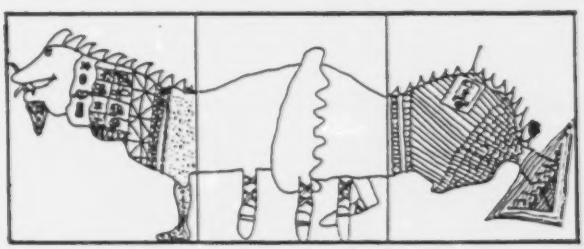
**79** Try variations on a theme. Pick one thing and draw it several times, each time varying the lines. shapes, colors and details. (See also Drawing Idea #58.) 4a, 4c, 8a

**80** In the previous assignment the original object remains recognizable. For this assignment an object is drawn on a sheet of paper, but undergoes a metamorphosis in the next four drawings. The object is drawn a second time on another sheet of paper and altered slightly. This second drawing is altered a bit more in the third drawing. By the fifth drawing the original object is no longer recognizable and has become something else. 4a, 4c, 8a

**81** Create a set of "interchangeable" cards. In the example below, the class decided on the theme of dragons. Thirty tagboard cards (4"x5") were divided into thirds--ten labeled with a lightly penciled "H" as head cards, ten with an "M" for middle cards, and ten with a "T" for tail cards. Marks were also lightly penciled on the sides of the cards as shown. The cards were shuffled and distributed to the students. Each student used a fine-line felt marker to draw either a head, middle or tail. (The cards can also be colored, if desired.) The fun begins when the cards are interchanged. Try combining one head card, four middle cards and one tail card. 4a, 4c, 8a





# 1 DRAWING IDEAS

82 Man has used signs and symbols as a means of communications since prehistoric times. A sign or symbol expresses meaning that is recognizable to those who have learned it.

These are branding signs for cattle and were often family or tribal signs as well.

In these Egyptian hieroglyphs the human figure is symbolized speaking, carrying and drinking.

In these Olympic signs the human figure is used as a symbol.

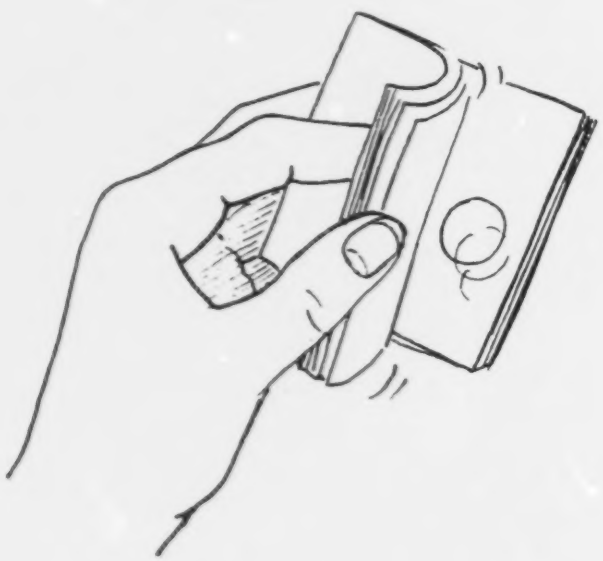
This is the famous Chinese yin/yang symbol of opposites. The yin signifies woman, earth, dark; the yang signifies man, heaven, light.

Have your students collect examples of signs and symbols. Look at traffic signs, trademarks, company logos, flags, coats of arms, zodiac signs, watermarks, cattle brands, etc. Pick a theme and let your students create their own signs and symbols. 4a, 4c, 8a

(For further study see Signs, Symbols and Ornaments by René Smeets.)

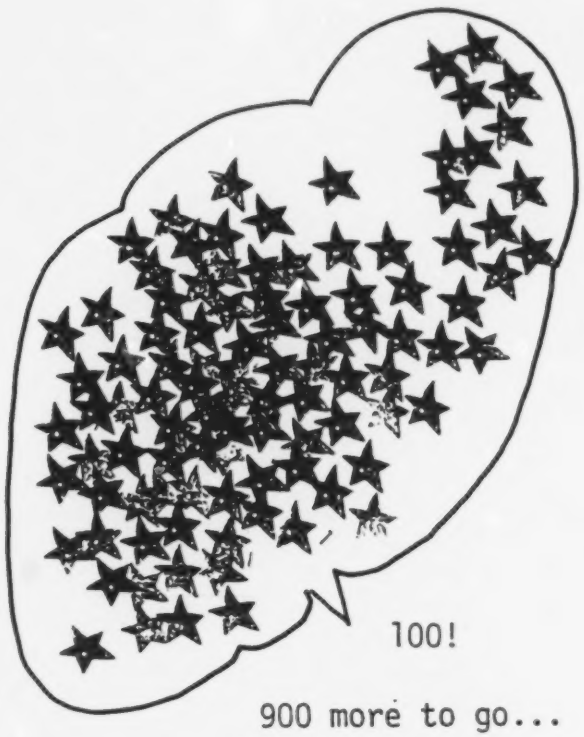
Science: Weather

83 As an introduction to animation, create the illusion of motion with flip books. Use a small inexpensive paper pad or staple several sheets of paper together. By changing each drawing slightly from page to page, the object will appear to move as the pages are "flipped." (In a motion picture, 24 "still" frames pass through the projector to create one second of motion on the screen.) 4a, 4c, 8a



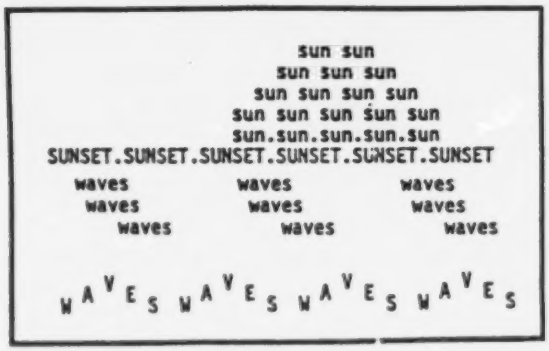
## HELLO, MY NAME IS...

84 Write a letter to an outer space friend--or should I say draw a letter? Would an outer space friend understand English? Use visual symbols and images to convey messages about yourself, your thoughts, and your world. (This is a problem of communication that is easily linked with social studies units. See also Drawing Idea #82.) 4a




900 more to go...

85 Draw 1000...1000 dots, 1000 lines, 1000 stamped images, 1000 birds, 1000 squiggles, etc. Drawing 1000 will certainly help your kids grasp the concept of "1000." 6a




86 Draw a picture, but use a typewriter to do all your drawing. (Or create a picture using handwritten words, phrases and sentences.) 4c

87 There are many "tricks" to use when drawing three-dimensional objects. The drawing problem is to create what looks like three-dimensional space on a two dimensional surface.

Above is a contour drawing of three balls. If I hadn't told you they were balls you might have decided that they were three wire hoops or three letter O's. I haven't succeeded in "fooling" you, yet.

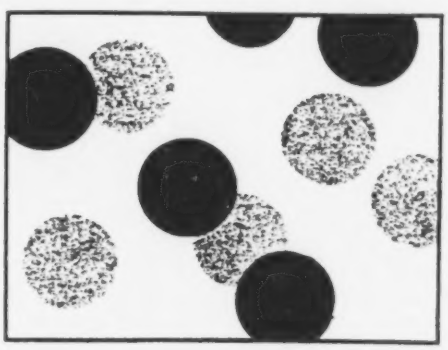
If I place the three balls in an overlapping manner, I've increased the illusion of space between them.

# 1 DRAWING IDEAS

If I add shading I've increased the illusion even more.

Things closer to us in our three-dimensional world appear large; things further away appear small. The ball on the right in the above drawing appears larger than the ball on the left, though all three balls are the same size. If I draw the balls diminishing in size, I can create the illusion of three balls of the same size receeding in space.

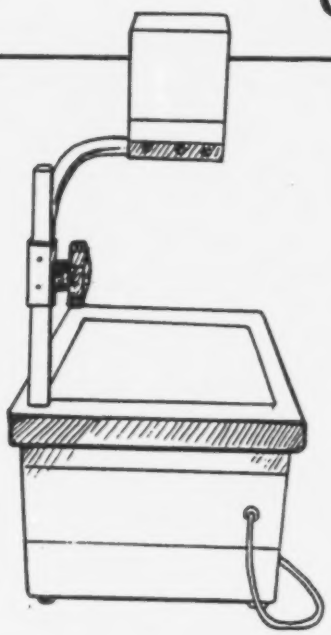
Generally speaking, those objects closer to us appear higher in contrast and have more detail than those objects further away. In the drawing below, your eye will see the black balls "in front" of the other balls not only because of the overlapping, but also because the black balls are higher in contrast to the white background than the grey balls are.



Teach your students these tricks. Have them create the illusion of depth in a piece of artwork they create. (See also Drawing Idea #74.) 8a, 8c, 8d

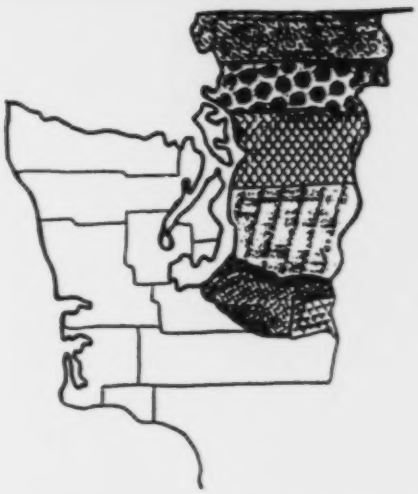
The overhead projector is a wonderful piece of equipment that can aid your drawing endeavors in many ways. Here are a few...

88



1. Create shadow shapes using the light rays from the overhead. As you experiment with this method notice that the closer the object or person is to the wall, the closer the shadow is to the "actual" size of the person or object. You may want a giant shadow. In that case, bring the object or person away from the wall, toward the projector.
2. Need the shape of a four foot pair of scissors? Place them on the overhead and project them to the desired size.

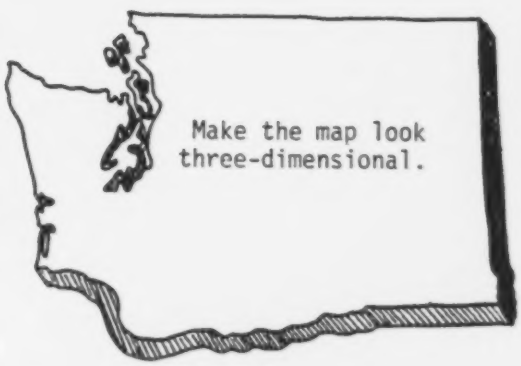
3. It's easier to draw a five inch shape than to draw a five foot shape. Draw your image on an 8½" x 11" sheet of paper. Trace the image on an acetate sheet and project to the desired size.
4. Use your overhead as a puppet stage. Have your kids create shadow puppets. Use colored acetate, transparent fabric, hinging methods, etc. for interesting effects. The puppets are manipulated on the writing surface of the overhead.
5. Let your students experiment with mixing colors using colored acetate. What color is projected when a red acetate sheet is placed over a green acetate sheet?
6. Create large letters and words for bulletin board displays by projecting transparencies of the desired word, letter, or number.
7. Have your students tell stories with the overhead by projecting images that have been drawn on sheets of acetate with colored markers. (For an interesting effect, color the acetate with colored markers and use a Q-tip dipped in alcohol to create swirling effects.)
8. Use the overhead to create blueprints. See Printing Lesson #21.

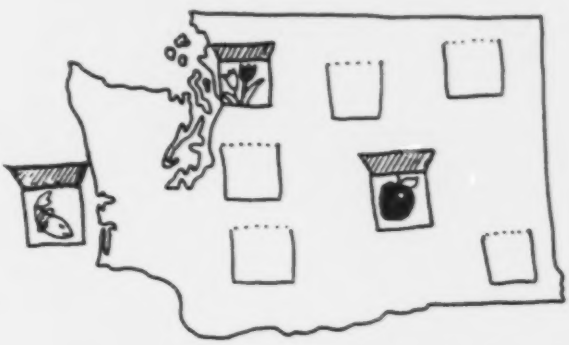


Add texture. (See Drawing Idea #36.)

Use the shape as a "container" or format for a picture (or story).

89 Creating maps can be more than just a coloring-in-the-boundaries exercise. Try some of the following:

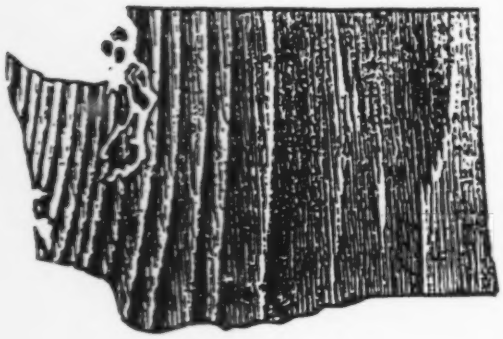


Create a map with windows that open to reveal historical events, flora and fauna, points of interest, etc. (See Paper Lesson #30.)

# 1 DRAWING IDEAS

Place a large map on a bulletin board. Create a paper magnifying glass. Have the students create circular drawings that can be attached to the magnifying glass. Move the magnifying glass to a different location every few days.



Make a map out of unusual materials--wood, fabric, clay, etc. Chalk or paint a map on the playground. Create a picture puzzle map.

Add dialogue to a map.

Keep the map shape blank and fill in the negative space with images of the area.

Combine coloring a map with a color scheme assignment--warm, cool, complementary, analogous, etc.

Create an inside/outside map. (See Drawing Idea #38.)

Social Studies: Mapping

Social Studies: World Regions

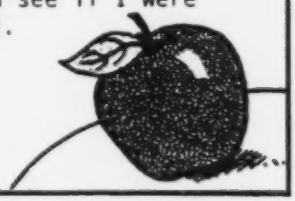
ART

# COLOR VOCABULARY 2

The "Color" section of this handbook emphasizes painting and color mixing, but don't let this division limit you. Virtually every assignment in the "Drawing" section can be used with paint since painting is merely "drawing" with a brush. Nor are the drawing ideas limited to the blacks and grays of a pen or pencil. The divider page is just a reference device.

COLOR, by definition, is the sensation resulting from stimulation of the retina of the eye by light waves of certain lengths.

I look at a red apple on a white plate. My eyes use thousands of color receptors (cones) to decode light ray messages from the apple. These messages are experienced in the brain so I can say I see a red apple on a white plate (instead of a gray apple on a white plate, which I would see if I were totally color blind).



Color mixing with light, as in television pictures (where it is possible to make nearly all the colors from red, green, and blue) differs from color mixing with pigments where the colors are mixed from red, blue, and yellow. The following deals with color in relation to paint and pigments.

To give order to the multitude of colors the eye can perceive, logical systems were created for color organization. (For further study see the systems of painter A.H. Munsell and chemist W. Ostwald.) Basically, every color can be described using three terms:

1. HUE -- is it from the red family or the blue family?

2. VALUE -- is it light or dark?

3. INTENSITY -- is it bright or dull?

Every color differs slightly from every other color in some degree of hue, value, or intensity. A light pink, for example, is from the red family (hue). It is a high value (light) color of medium intensity since white has been added to lessen its brightness. A burgundy is also from the red family (hue), but it is a dark color (low in value) and dull (low in intensity).

## PIGMENTS

Early man found that he could arrange lines and colors on a surface to express ideas and feelings. The necessary ingredient in producing a "colored" surface is pigment--a colored substance which imparts its color effect to another material. Man found that pigments could be obtained from the animals, vegetables, and minerals around him. Red could be obtained from the roots and bark of birch trees; purple from dandelion roots; blue from elderberries; yellow from tree sap. Some pigments could be obtained from earth and clay ( ochre, raw umber) and some from minerals (cadmium red, cobalt blue, zinc oxide). Some came from animals (sepia from the inkbag of a cuttlefish). Later man found he could make colorants synthetically (aniline dyes).

Have a brainstorming session with your students. What materials can they think of to produce pigments? Let them try some experiments. Are the pigments permanent? If you "painted" with them would they wash off easily? Will they fade?

# 2 COLOR VOCABULARY

To create paint, pigments must be combined with a vehicle that acts both as a carrier of the pigment and a binder to hold the pigment together as well as adhere it to a surface. Artists throughout the ages have experimented with combinations of pigments and binders. The Northwest Coast Indians used a combination of saliva and oil from salmon eggs as the binder for the ochres in their artwork. In oil painting, linseed oil is most often the binder for the ground pigment. Gum (hardened sap from trees) is the binder in watercolors; tempera uses egg whites or egg yolks; casein uses the curd of milk; encaustic uses wax; latex uses a rubber base; polymer uses an acrylic emulsion.

Stick color mediums such as markers, oil pastels, chalk, crayons, colored pencils and pastels are also available to produce colored effects. The list goes on and on--colored papers, colored glass, colored plastics, colored lights, colored fibers...

Every drawing or painting material creates different effects. Again, as mentioned in the drawing section, the combinations of artist, approach and material are endless. Some paints are transparent, some are opaque. Some can be layered to produce glazed effects. Some can be applied in a very thick manner to produce a physically textured surface. With some, the artist can produce subtle, feathered effects by working "wet-into-wet." Paint can be sprayed, spattered, dripped, dry-brushed, printed, and reprinted. Paint can be matte, shiny, bright, dull, dark, or light...

Add the effects that can be created with stick coloring mediums and colored paper, as well as other colored materials, and you can begin to see the vast array of choices the artist has.

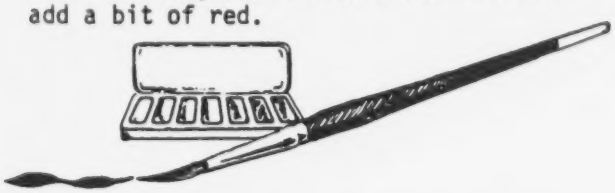
# COLOR VOCABULARY 2

SOME TIPS ON ART MATERIALS

Watercolors, tempera and acrylics are the paints most often used in the classroom. Watercolors are generally TRANSPARENT in that the color of the paper shows through the paint. Water is used to lighten a color. Tempera and acrylics are OPAQUE (although they may be used in a transparent fashion) and usually do not allow the color of the paper to show through. White is used to lighten a color.

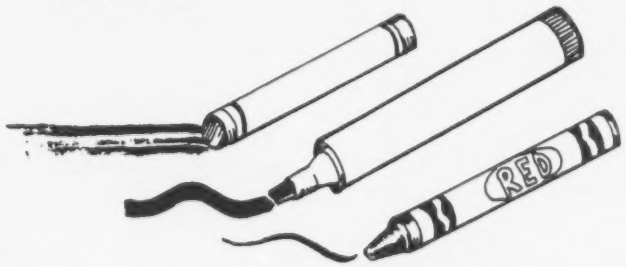
There are numerous approaches to using opaque paints with your class. Tempera comes in powdered form, cake form, liquid in squeeze bottles, and liquid in pumps. Acrylics come in tubes and in large squeeze or pump containers. For color mixing, I've found it easiest to use the pump form of the color. Each student is given a white paper plate on which he squirts out a quarter-size blob of the desired colors. (Sometimes I buy latex house paint and transfer it to an empty detergent bottle for easy dispensing.)

When mixing colors, a general rule is to begin with the lightest color. Move a little of that color to an area on the paper plate. Then add the darker color a little at a time. To make a light pink, for instance, start with white and then add a bit of red.



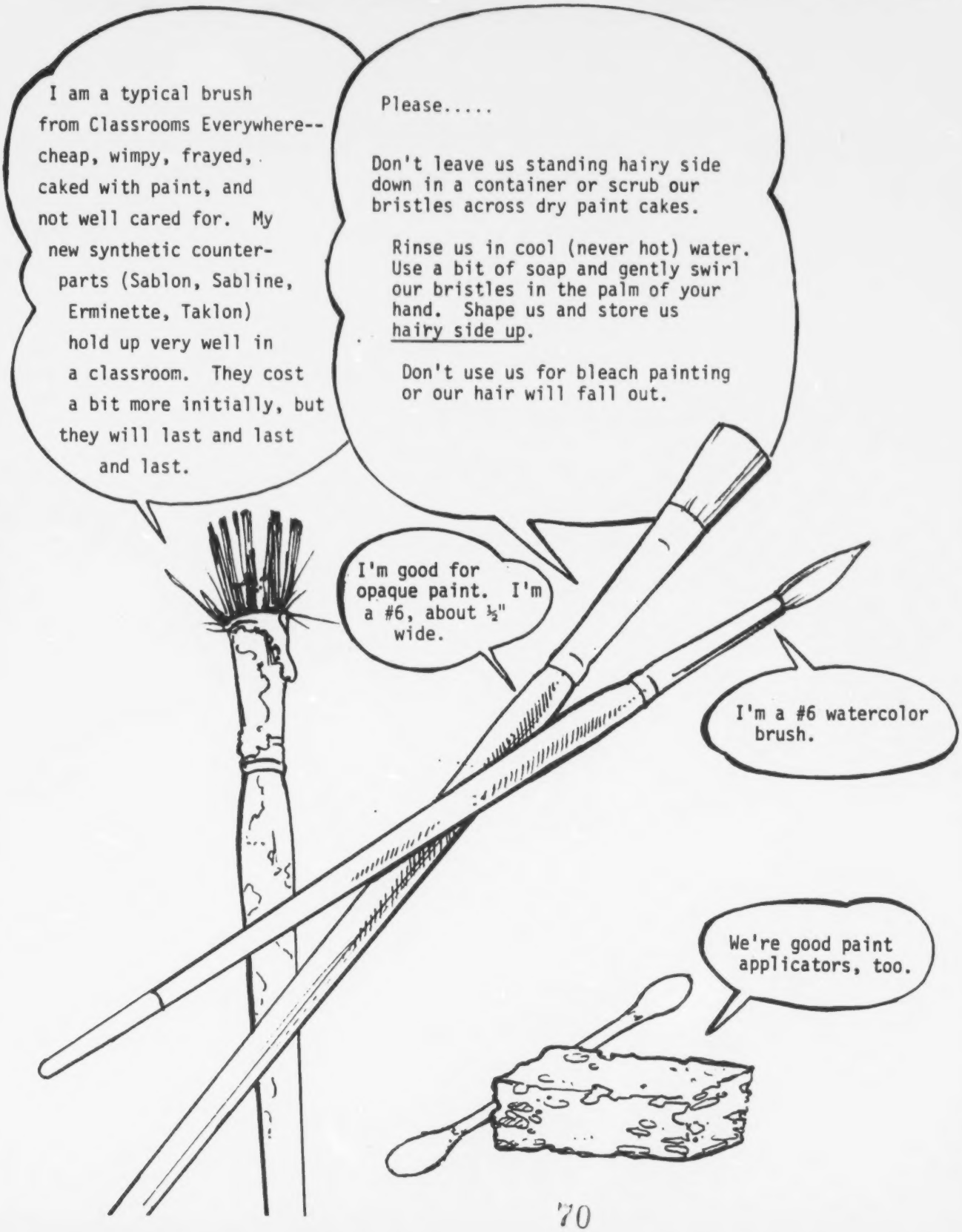
Watercolors are sometimes avoided by teachers because of the "mess" they are thought to create. Here are a few tips:

1. Each student needs to moisten each cake of color in the watercolor tray with a few drops of water before actually painting. This saves wear and tear on the brush.
2. Color mixing is done in the lid, not in the cake itself. A bit of color is moved to the lid, the brush is rinsed, and then a second color is added.
3. Each student should have a paper towel. If the brush is too heavy with paint or water it can be blotted on the towel.
4. Each student should have a water container at least the size of a cottage cheese container. (They can also share.) Each student should also have a small (1"-2") sponge. Cleaning the paints is done at the desk by each student, not at the sink.
5. Many students think the water needs to be changed as soon as they have rinsed the brush a few times. With younger students I am the water monitor. When I see that the water needs changing, I dump the water in a bucket and then refill the container with fresh water from a large pitcher. Older students can change the water themselves.
6. One of the first lessons is how to rinse the brush. It is NOT sloshed on the surface of the water thereby sprinkling everything in the vicinity of the water container, but is dabbed on the BOTTOM of the container until it is clean. If further drying is needed it is blotted on the paper towel, not flicked in the air.
7. At the end of the painting session I appoint one person to collect all of the brushes. These are rinsed by one person at the sink.
8. Paintings need a place to dry. Schedule your painting session so that the paintings can remain on the desk drying during recess or after school, or have a place cleared for the students to place them.



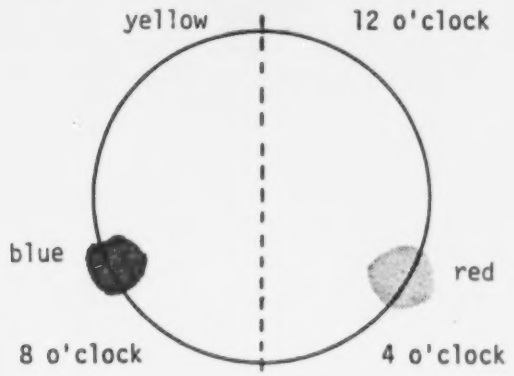

The stick coloring mediums most often found in the classroom are chalks, oil pastels, crayons, and colored pencils. Chalks, oil pastels, and some colored pencils tend to smear and smudge. To avoid these smears give each student a small sheet of scratch paper to keep under his/her hand. The artwork can also be turned to prevent smudging the finished parts.

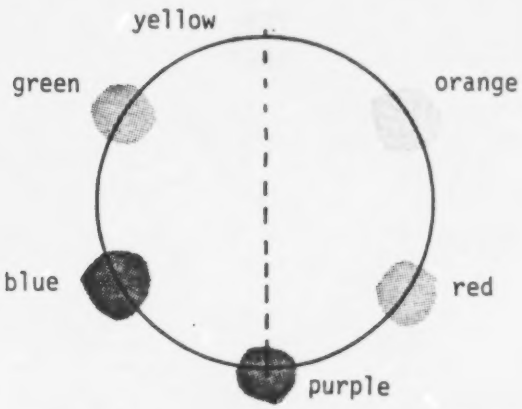
# 2 COLOR VOCABULARY


I am a typical brush from Classrooms Everywhere--cheap, wimpy, frayed, caked with paint, and not well cared for. My new synthetic counterparts (Sablon, Sabline, Erminette, Taklon) hold up very well in a classroom. They cost a bit more initially, but they will last and last and last.
Please.....
Don't leave us standing hairy side down in a container or scrub our bristles across dry paint cakes.
Rinse us in cool (never hot) water. Use a bit of soap and gently swirl our bristles in the palm of your hand. Shape us and store us hairy side up.
Don't use us for bleach painting or our hair will fall out.
I'm good for opaque paint. I'm a #6, about ½" wide.
I'm a #6 watercolor brush.
We're good paint applicators, too.

# COLOR 2

1 In painting, all colors originate from the PRIMARY COLORS, red, blue and yellow. These three cannot be mixed using other colors (though many students have spent a lunch period or two trying to prove this wrong). As an introduction and reference for color mixing, have your students create a color wheel. Start with a lightly drawn circle, about six inches in diameter. Use watercolors, tempera, or acrylics to paint quarter-size splotches of the three primaries arranged as shown--yellow at 12 o'clock, red at 4 o'clock, and blue at 8 o'clock.




Next, mix red and yellow together to make orange, and place it at 2 o'clock. Mix yellow and blue together to make green, and place it a 10 o'clock. Mix red and blue together to make violet, and place it at 6 o'clock. These three colors, orange, violet and green, are called the SECONDARY colors. The INTERMEDIARY colors lie between the primary and the secondary colors.

2a

Color is an inexhaustibly rich, powerful means of expressing ourselves and communicating to others. When using color it is important to know that no color is perceived in isolation, but is viewed in relation to the other colors around it. Here are a few color words and color harmony principles.

WARM COLORS: the colors on the right side of the color wheel--reds, oranges, and yellows. They suggest flames and sunshine. Warm colors seem to come forward or "advance" in a painting.

COOL COLORS: the colors on the left side of the color wheel--blues, violets, and greens. (Yellows and violets are sort of borderline colors and can be either warm or cool.) Cool colors bring to mind cool water and winter skies. They are often referred to as "retreating" colors. In a warm color scheme, warm colors predominate. In a cool color scheme, cool colors predominate.

ANALOGOUS COLORS: colors which lie adjacent to each other on the color wheel. In an analogous color scheme the similar colors woven together appear to reinforce each other. Think of the reds, red-oranges, and oranges of an autumn tree or the blues and greens on the back of a hummingbird.

COMPLEMENTARY COLORS: colors which lie opposite each other on the color wheel--red/green, blue/orange, and yellow/purple. When placed next to each other, complementary colors will enhance each other, though when mixed they will neutralize each other. In nature the yellow center of a violet flower or the red of a rose against the green leaves each appears brighter because of its placement next to its complement. Yet to make a red less bright, a bit of green can be added to it. In the right proportions, two complementary colors mixed together will form a neutral gray.

TRIADIC COLORS: three colors spaced equally apart on the color wheel--red/blue/yellow and green/orange/violet.

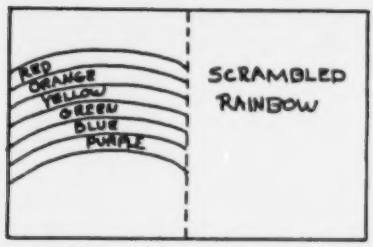
# 2 COLOR

Create an edible rainbow:

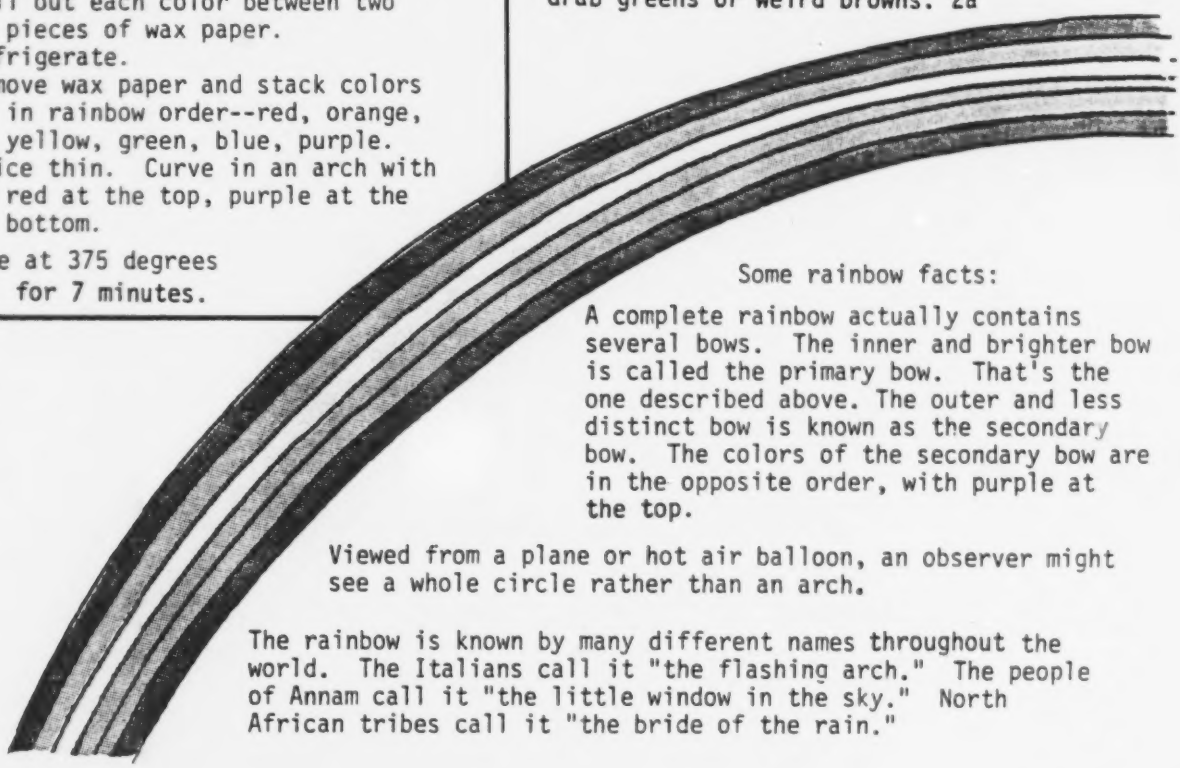
1 cup marg. or butter
3/4 cup sugar
3/4 cup brown sugar
2 eggs
1 tsp. vanilla
3 cups flour
1/2 tsp. soda
1/2 tsp. salt
1 tsp. lemon juice
1 tsp. lemon rind
food coloring

Mix dough and divide into six equal parts.
Color each part--red, orange, yellow, green, blue, purple.
Refrigerate several hours.
Roll out each color between two pieces of wax paper.
Refrigerate.
Remove wax paper and stack colors in rainbow order--red, orange, yellow, green, blue, purple.
Slice thin. Curve in an arch with red at the top, purple at the bottom.

Bake at 375 degrees for 7 minutes.




2 Painting a rainbow is a good follow-up lesson after introducing the color wheel. Have each student fold a 9" x 12" piece of white drawing paper in half as shown. On the left side, paint a rainbow with your class, one step at a time. Paint a red arch. Leave a space as wide as the red arch just painted and paint a yellow arch underneath. Paint a blue arch underneath the yellow, again leaving a space. Mix orange and paint the space between the red and yellow arches. Mix green and paint the space between the yellow and blue arches. Mix violet and paint the arch directly under the blue arch. On the right-hand side of the paper have your students "scramble" the rainbow... whatever that means to them. Caution: only pretty rainbow colors allowed. No drab greens or weird browns. 2a



Some rainbow facts:

A complete rainbow actually contains several bows. The inner and brighter bow is called the primary bow. That's the one described above. The outer and less distinct bow is known as the secondary bow. The colors of the secondary bow are in the opposite order, with purple at the top.

Viewed from a plane or hot air balloon, an observer might see a whole circle rather than an arch.

The rainbow is known by many different names throughout the world. The Italians call it "the flashing arch." The people of Annam call it "the little window in the sky." North African tribes call it "the bride of the rain."

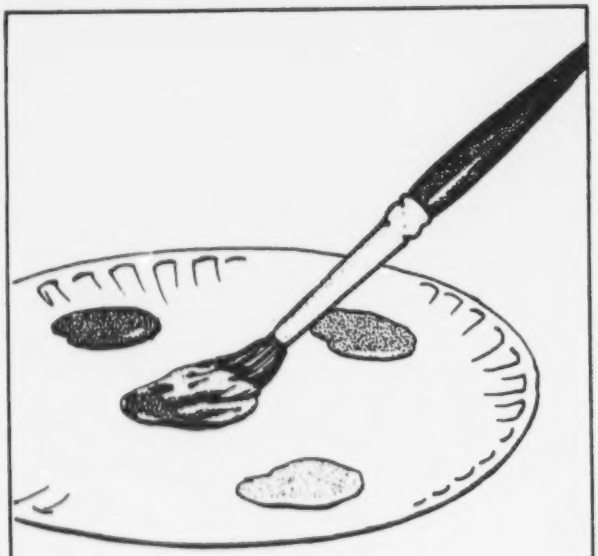
1. Link your rainbow paintings with a science unit on color. In 1666 Isaac Newton discovered that a beam of light shining through a prism formed a band of color like the rainbow. This band is known as the visible spectrum.

2. One way to teach the order of the rainbow is to sing the rainbow colors to the tune of "Twinkle, Twinkle, Little Star:"
   Red, orange, yellow,
   green, blue, purple,
   Red, orange, yellow,
   green...

3. Have a rainbow day. Dress in bright rainbow colors only.

4. Have each student draw a rainbow with crayons on a sheet of white paper. Have each one finish his/her drawing with crayon or marking pen. What is underneath, beside, above the rainbow?

5. Use colored paper or color swatches cut from magazines to create a rainbow collage.



3 This project works best with opaque paints--tempera, acrylic or latex. Basically, it is color experimentation using the three primary colors only. On a paper plate palette have each student squirt out a dab of each of the primary colors. Limit the subject matter of the picture (squares only, letter shapes only, stripes only...) and ask them to use as many paint mixtures as they can.

When they have completed the project, ask them about pinks, light purples, grays and beiges. Are these colors in any of their pictures? Why not? They will begin to see that you really can't mix <u>all</u> the colors with just the primary colors. Black and white are also needed.

You may choose to let them experiment with the three primaries plus black and white. See Color Idea #4 for an introduction to <u>SHADES</u>, <u>TINTS</u> and <u>TONES</u>.

2a

**4** Two important paint colors, white and black, do not appear anywhere on the color wheel. To see how white and black fit into the world of color, teach your students about TINTS and SHADES.

TINT: a color plus white

SHADE: a color plus black (think of "shadow")

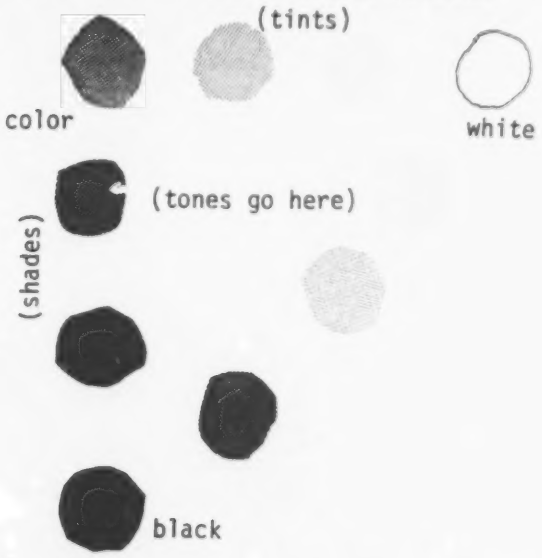
Have your students paint a picture using tints only, spring flowers perhaps. Remember to start with white and add color when mixing tints with opaque paints. With watercolors, less paint and more water produces tints.

Try a picture using shades only, perhaps a night scene. Remember to start with the color and add black. (Black is a powerful color.)

Perhaps a student will ask what a color is called when black and white are both added to it. That leads to the next term:

TONE: a color plus black and white

Creating a color triangle will show the students the range of possibilities with one color and black and white. To create a color triangle each student needs to pick one color that is found on the color wheel plus black and white. Those colors are squirted on a paper plate palette.




Begin by painting a dab of the chosen color in the upper left-hand corner of a square sheet of white paper. Paint a white dab in the upper-right corner and a black dab in the lower-left corner. The next step is to mix gradations of white to the color, light to dark, along the top edge. (Start with white and add the color, a little more each time.) Next, gradations of black and the color are mixed, starting with the color and adding a bit more black each time. Gradations of white and black are mixed next. Tone (variations of white, black, and the color) are placed in the center of the triangle.

2c, 2d, 2e, 12b

**5** Color can affect us in many ways, both physically and emotionally. Colors can make us tired, refreshed, sad, happy, ill at ease, or comfortable. A person may react to a color because of associations with that color, either personal or cultural.

Have your students pick a color and research its symbolic associations. These may differ from culture to culture. When a person in our culture "sees red," for example, he is angry. Important days in our lives are known as "red-letter days." We're "in the red" when we are in debt. In China, red is used in the ceremony of Chinese brides. In heraldry, red is the symbol of bravery and courage. In religious symbolism, red is the symbol of fire and blood and signifies charity.

What is the sound of yellow?

...the feel of purple?

...the taste of blue?

What color is in a hurry?

What color is full of laughter?

What color is sad?

What color is gentle?

What color is keeping a secret?

6 Colors can also be mixed "in the eye." Look closely at a colored picture in a magazine or newspaper. (Use a magnifying glass.) The myriad of colors you see in the picture are composed of thousands of tiny dots of four colors only. The original artwork is separated into the three primary colors (magenta, cyan, and yellow in printing) from which three separate plates are made. A black plate is also made to add strength and boldness. Each of these four plates is printed individually, one over the other. The yellow dots mix with the blue (cyan) dots to form green. The red (magenta) dots mix with the yellow dots to form orange.

The painter Seurat painted with colored dots that "blended" in the eye. Try a "pointillist" painting. Use cotton swabs to apply dots of the primary colors and black and white. Arrange them in groups to produce oranges, greens, purples, browns...

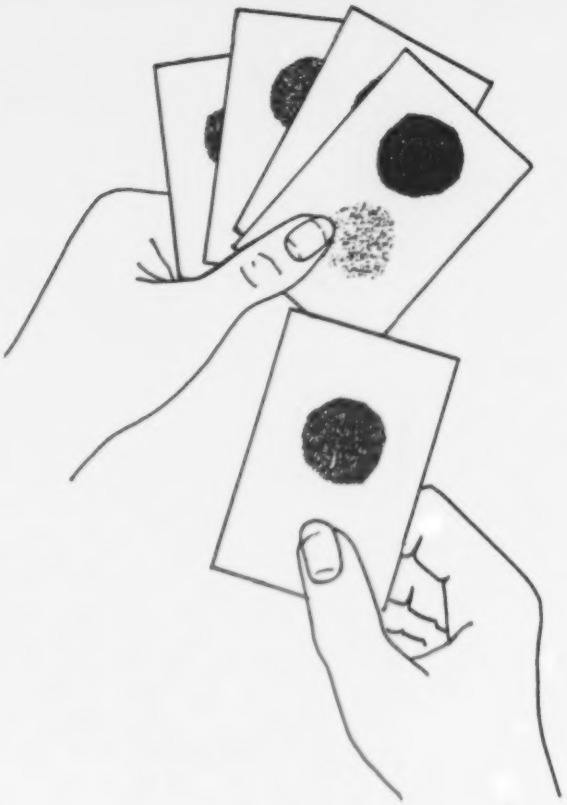
2a, 2b, 2c, 2d

7 Stick colors such as colored pencils, crayons, oil pastels and chalk can be "mixed" on the artwork itself. One method is to apply strokes in a cross-hatching manner, one color at a time.

Some color mediums can be smeared with a finger or a cloth. See Drawing Idea #25. Crayons and pastels can be peeled and used sideways. See Drawing Idea #34. Eventually color mixing with stick mediums will reach a limit in that the surface of the paper will become so clogged with pigment that it will not accept any more color.

Try some color mixing experiments with stick colors. Combine stick colors with paint for interesting effects (oil pastel and tempera, crayon and watercolor). Some colored pencils and chalks are water soluable and will dissolve when water is brushed or misted over them. This technique can also lead to some exciting effects.

2d, 10b



8 Have your students create a set of color flash cards. On one side of a 3"x 5" card put a quarter-sized dot of red and a quarter-sized dot of yellow. Mix the two colors together on the palette and place the resulting color on the other side of the card. Try combinations of three colors if you're ambitious. When the cards are completed, the students take turns guessing what color combinations made the single dot.

2a, 2b, 2c, 2d

9 Once your students have been introduced to color mixing techniques, try this color game: Hang up a sheet (or sheets) of colored paper. The task is to mix colors to produce a swatch that will match the colored sheet. Have each student paint a swatch of color and hold it next to the colored paper to see how closely it matches.

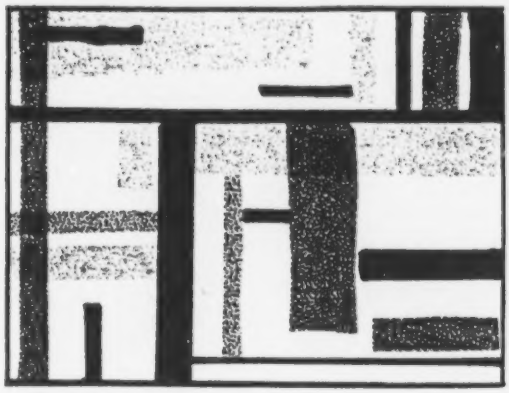
2a-d

# 2 COLOR

10 Try painting silhouettes using one color only. Instruct the students to start with a dot and expand it until the desired shape is achieved (as opposed to outlining a shape and filling in). 8a

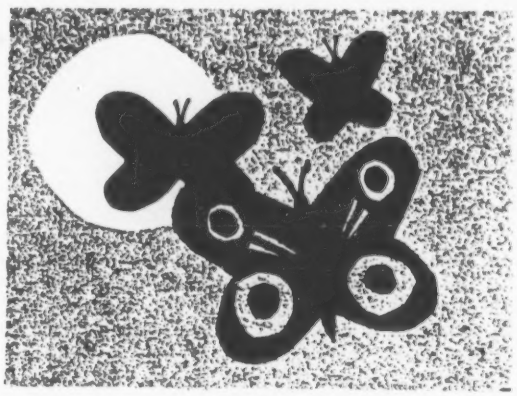
An advanced version of this lesson is to translate the shadows of a subject into black paint shapes. For further study, see Drawing on the Right Side of the Brain by Betty Edwards. 8a, 8e

11 This assignment, like the preceding one, requires the use of only one color. (Black paint on white paper is recommended.) Supply the students with photographs of objects that have strong contrast in their coloring (such as zebras and panda bears). Have the students use pencil to lightly draw the outline of the subject. Then have them paint the black areas only. No outlining of the shape is allowed. When the paint is dry, carefully erase the pencil guidelines. 8a, 8e



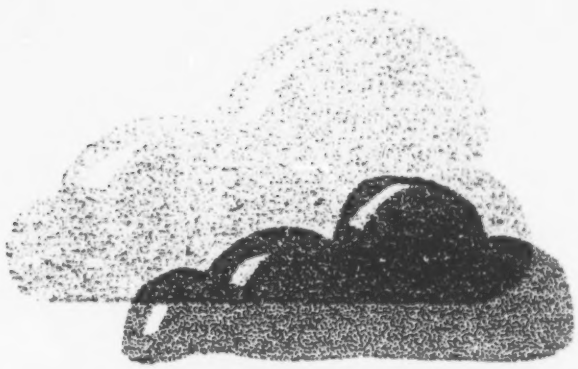
12 For experience in value (dark and light) let your students paint with black and white and mixtures of the two only. (This is known as an ACHROMATIC color scheme since it is without color.) Limit them to vertical and horizontal stripes. The width and the length of the stripes are up to each student. The stripes have to touch. Monitor their work to make sure that they are mixing a lot of grays. Use white, gray, or black paper. 2d, 12

Math: Horizontal, Vertical, Diagonal



13 This lesson, like the preceding one, deals with value and is also an example of an ACHROMATIC color scheme. Limit the students to black, white and gray paper shapes which are glued on a black, white or gray background. (Black, white, and gray paint can be used instead of paper, if desired.) Try an Indian village, a harbor, a bicycle race, a zoo, a ...? 8a, 12

**14** A MONOCHROMATIC color scheme consists of shades, tints and tones of one color. Have your students paint a monochromatic picture. (Have you done Color Lesson #4?)
2b, 2c, 2d, 12



**15** The Northwest has wonderful cloudy skies many days of the year (actually, too many days of the year). Take advantage of this. During those dreary winter months paint gray sky pictures. Collect gray sky pictures from magazines and art prints. Notice that there are blue grays, purple grays, green grays, etc. Link this with a study on cloud formations. Then write some rainy day poems. 2d, 12

**16** To experiment with complementary colors, let your students paint a picture of anything they want, BUT every color used has to be a mixture of two complementary colors. This does not mean that they're limited to mixing equal amounts of the complementary colors (in which case they would end up with a study in browns). Ask them to see what happens when just a "smidgin" of blue is added to orange and vice versa. (What it does is slightly lower the intensity or dull the color.) If subject matter is hindering some of your students, tell them to paint squares or triangles that touch. 2d

## RED · GREEN
## YELLOW · PURPLE
## ORANGE · BLUE

**17** After your students have experimented with complementary colors in Lesson #16, have them use a complementary color scheme in an art project. (Remember that color schemes aren't limited to paint. Try oil pastels, crayons, colored pencils, fabric paints, etc.) Emphasize using lots of variations of one color family with a few accents of the complement (e.g., many variations of greens accented with a few reds or pinks or, vice versa, many shades of reds, pinks and burgundies accented with a few greens). 2d, 2g

## PLUMPETTS?
## ORG-MORFS?

**18** Let me introduce you to Org-Morfs and Plumpetts. Plumpetts are fat, happy creatures from a far-away planet. Their planet is intensely hot, with little rain. They love to eat red-hots and move by bouncing through the air. Org-Morfs, on the other hand, are sad creatures. They come from a planet that is cold and damp. They fly sideways through the air in a gloomy sort of way. Their favorite food is dill pickles.

Those are the bare bones of a story I make up for the class as an introduction to warm and cool color schemes. Since Plumpetts are from a warm planet, I limit the students to the use of warm colors in their illustrations of Plumpetts. Greens and blues fit the cool climate of the Org-Morfs. You'll be amazed at the variety of transportation methods and housing your students will create for these outerspace creatures! 2e, 2f

# 2 COLOR

19 This lesson is one of my favorite color mixing exercises. I usually use opaque paints, though it works with other media.

The students squeeze black and white and two colors of their choice on a paper plate palette. (See Color Lesson #3.) Each student mixes a color he really likes and paints it in a shape of his choice on a 12" x 18" sheet of white paper. Then he mixes another color and paints this shape next to the first shape. The shapes MUST touch. The process is continued until the student feels the picture is complete. (If the student doesn't like a shape or color, he waits until the paint dries and then paints over it.)

When the paintings are well underway, I hold up a student's picture and rotate it in four different positions. Since the painting is non-objective (no subject matter) the student often chooses to finish the painting in a new position. Frequently the shapes will remind the student and/or his classmates of a subject.

Many students choose not to finish the picture to all four edges of the paper. That's fine. I do have each student sign the work tastefully on the front side of the art work.

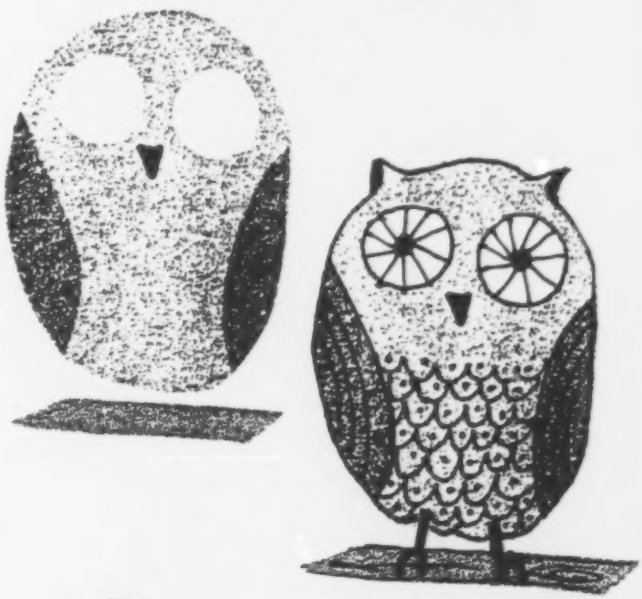
An advanced lesson:
No color limitations! 2b, c, d

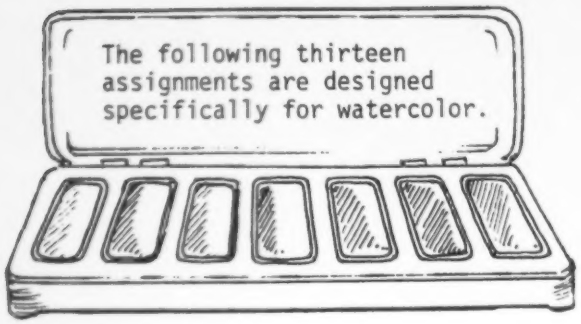
20 This lesson combines painted shapes with drawn patterns and requires at least two sessions to complete. During the first session each student paints large shapes. (See Color Lessons #10 and #19.) The paint is allowed to dry thoroughly. During the second session the student uses paint, oil pastels, crayons or markers to add pattern and texture over the painted shapes. (See Drawing Ideas #11, #14, #15, and #18.)

Some examples:

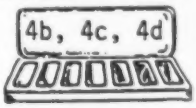
1. A dragon silhouette is painted the first day. Scales, jewels and designs are added the second day.
2. A large bird (owls are wonderful) is painted the first day. Emphasize wing shapes, breast shape, eye shape, etc. Patterns and feathers are added the second day.
3. The geometric shapes of a Victorian house are painted the first day. The shakes, shingles, and fancy details are added the second day.
4. The shapes of a clown face are painted the first day (face shape, hat shape, collar shape, hair shape). The features on the face and the designs on the clothing are added the second day.

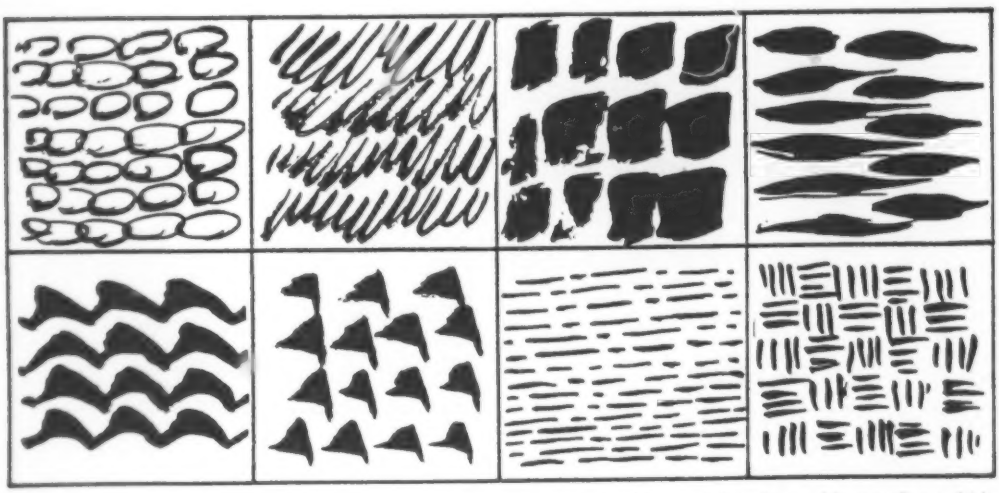
8a, 4b,c,d






21 Let your students experiment with brush strokes. Divide a white sheet of paper into several sections. Have the students try different brush strokes to achieve different textures, effects and patterns in each rectangle. Vary the ways of using the tip of the brush, the side of the brush, and the tip and side combined. Demonstrate how to create a single multicolored stroke. (Soak the brush in a light color and then dip just the tip in a darker color. Paint a stroke with the side of the brush and it will contain both colors intermingled.)



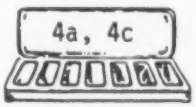
22 Try painting directly with the brush, without any preliminary sketching. This may be hard for some children at first (especially the older ones) because of the fear of making a mistake. Use a good watercolor brush. Instruct the students to keep their hands away from the ferrule (the metal part) and to paint without letting their painting arm rest on the table. Possible subjects?... Anything you can draw, you can paint since painting is merely drawing with a brush. Try trees, flowers, animals, etc. For further study see books on oriental brush painting. (Don't be threatened by the sophistications of this example. Turn the page for a brush painting by a kindergartener.)



BEST COPY AVAILABLE

This dragon (by Ryan Hastings, age 6) is Drawing Idea #15 executed with a brush without preliminary pencil lines. Don't expect good results if you give the kids frayed, worn-out brushes to use. The new synthetic white sable watercolor brushes are springy, pointed, durable and not too expensive. I have a set for students that I have used for years. The tradenames vary (Sablon, Sabline, Erminette). There are also cartridge type brushes now available that are really exciting and fun to use.

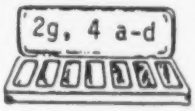
Science: Trees

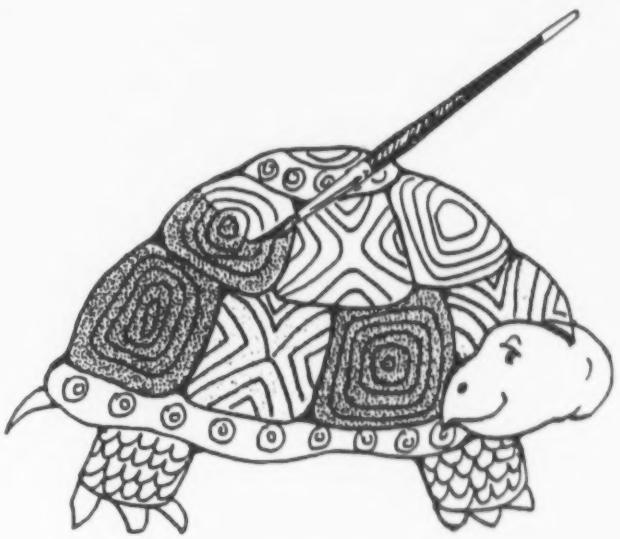


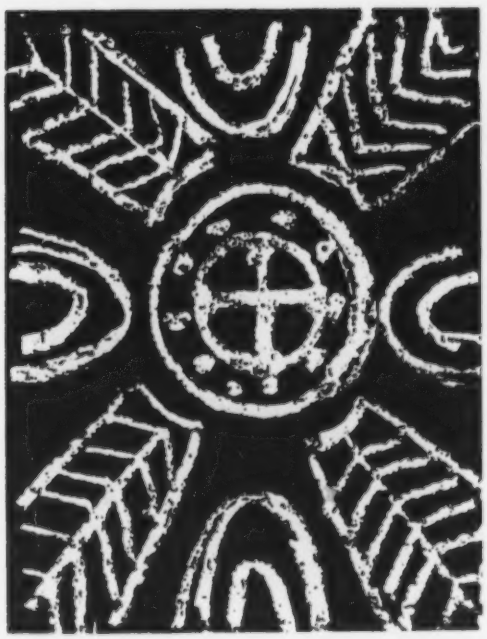

23 Instruct your students about color mixing techniques, using the lid of the paintbox as a palette. Start with a blob of yellow. Rinse the brush. Add a smidgin of blue. Mix the two together to get green. Add more blue to get a blue-green. Add more water to get a lighter green. Add a touch of red to get an olive green. (Some brands of school-type watercolors do not have a green cake of color. I think that's wonderful!)

A "green" assignment:

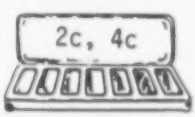
Have the students draw a dragon, a snake, a turtle, an alligator, a plant, etc. using a crayon that is a shade of red. Have them add textures and patterns. (See Drawing Idea #15.) After the drawing is completed, have each student mix a shade of green and fill in part of the drawing. This process is continued until the painting is finished. (Why the red crayon? The kids may be too young to verbalize it, but upon completion of this assignment they will have experienced a complementary color scheme--red/green. Try the same assignment using a yellow crayon with shades of violet, or a blue crayon with shades of orange, or vice versa.)



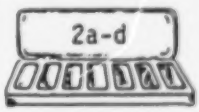



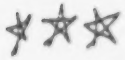


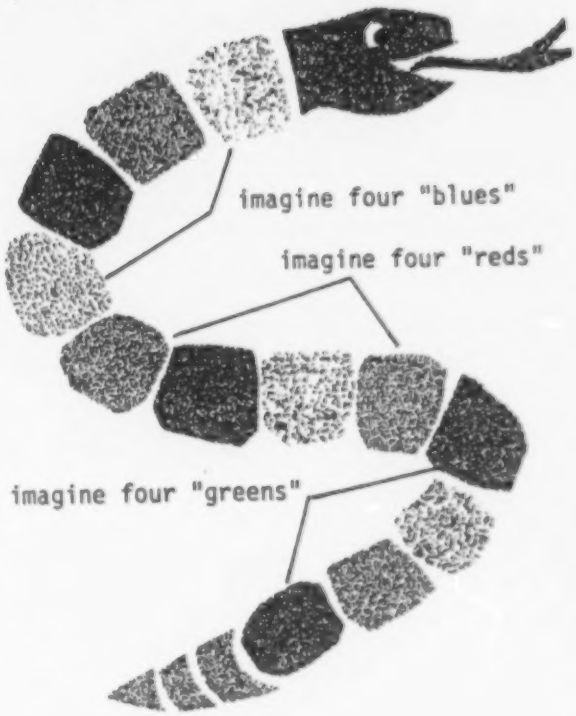
24 If you did the preceding "green" assignment you experienced crayon resist. The "waxy" surface of the crayon keeps the watercolor from adhering to the crayon lines. This, along with the transparent nature of watercolors, allows you to create wonderful crayon-watercolor combinations. Try light-colored crayon lines with dark paint shades. (For the best results press hard with the crayon.) Try an undersea scene with cool colors. Try white crayon lines with a black wash. Try crayon lines with colors from large-tipped watercolor markers. (This example was done with a white crayon and a black watercolor marker on an index card. The picture was "buffed" with a Kleenex after it was dry to enhance the contrast of light and dark.) See Color Lesson #34 for another watercolor resist technique.



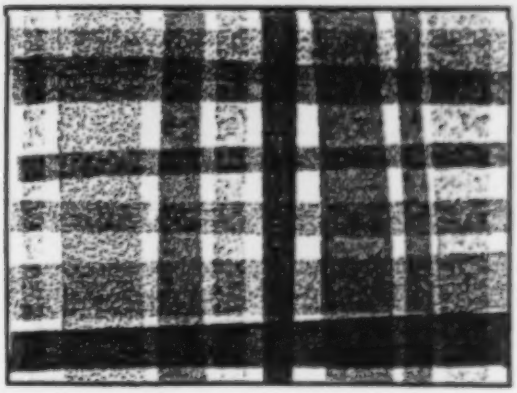

25 This is a color mixing exercise to encourage the students to mix variations of colors. Have the students begin by painting a quarter-size circle, square or rectangle on a sheet of white paper. Then have each one mix a new version of this same color (by adding water, adding more paint, adding another color, etc.) and place it next to the first color, almost touching, but not quite. When three to five variations (you choose) of one color are achieved the student chooses a new color and continues the process. (I often draw a star in the corner of the paper as a reward for each "set" of variations completed.) During the last ten minutes of the session I give the students the option of adding a head and tail to their color band to create a "color snake."



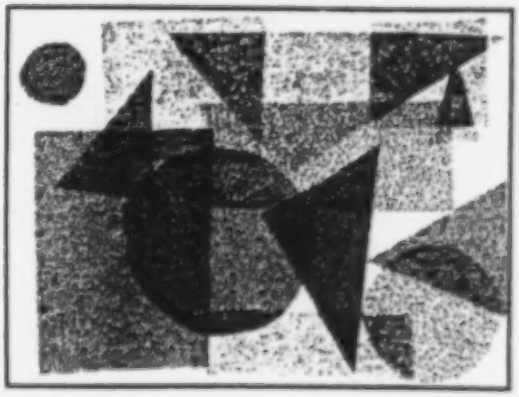





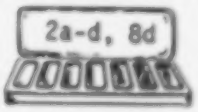
# 2 COLOR

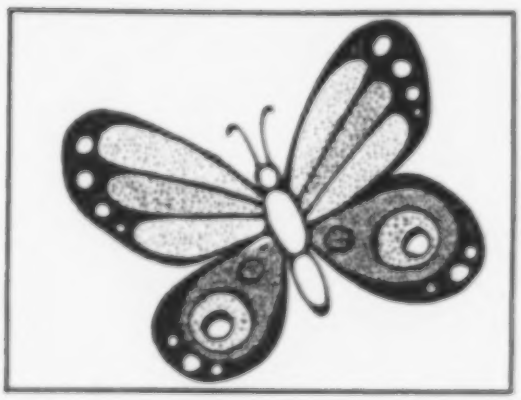


**26** Create plaid designs with watercolors to introduce the student to overlapping techniques. Have the students mix colors and paint horizontal stripes of different widths. When these are dry have the students paint vertical stripes.

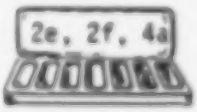


**27** This assignment deals with overlapping shapes and is actually a version of Drawing Idea #19. Watercolors are a transparent medium and because of that they are often used to create wonderful overlapping transparent effects. The most important thing to remember is to allow a painted shape to completely dry before another shape is painted over it. It's also important to paint the overlapping shape with as few brush strokes as possible since the overlapping shape will begin to dissolve the color underneath. The assignment is simply to pick a shape and paint it several times on a sheet of white paper. When the shapes are dry more shapes are painted in an overlapping manner. When those shapes are dry more shapes are added, etc.

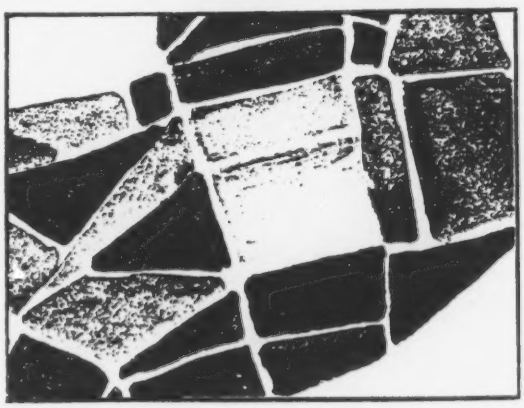


**28** For this assignment the stu- will need a color wheel to use as a reference. (See Color Lesson #1.) Discuss warm and cool colors. Have the students draw large butterflies with crayon or waterproof marking pens. Have them paint the upper wings (those closest to the head) with warm colors and the lower wings with cool colors. (See the Science Section of the Art Integrated Lessons.)

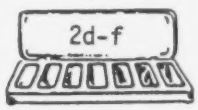



Science: Butterflies

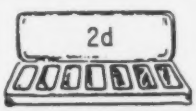


29 For more experience with watercolors and warm and cool color schemes try any of the following assignments on 6" x 6" white paper. Make up some of your own.

1. Use triangle shapes only. The triangles should almost touch. Warm colors only.
2. Use lines only. The lines must touch. Use cool colors only.
3. Use squares only. The squares must almost touch. Use cool colors only.
4. Use squares, rectangles and triangles only. The shapes must almost touch. Use warm colors only.



30 In the last eight lessons the watercolors have been applied to "dry" paper. Another method is the "wet-into-wet" technique where the paper is slightly moistened with a sponge before the paint is added. (Yes, this does cause the paper to warp. Put up with the problem when using white construction paper or heavy drawing paper OR find the money to buy real watercolor paper to soak and stretch before applying any paint.) As an experiment in this technique, give each student four sheets of 6" x 9" white paper. Instruct them to moisten the paper and add colors to create intermingling effects.

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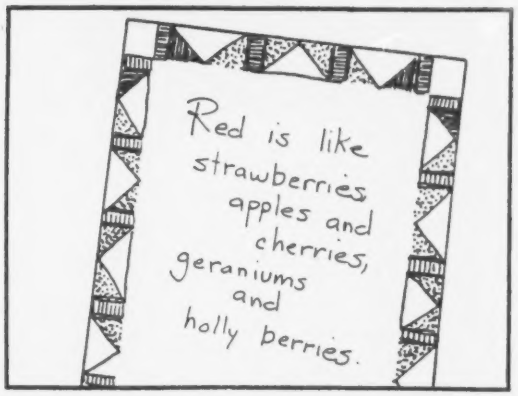
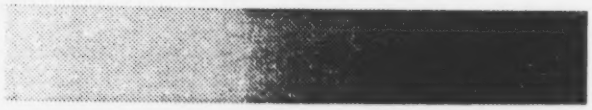
# 2 COLOR

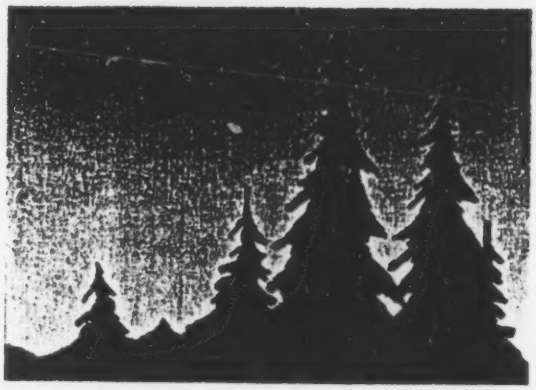



31 Have your students write color poems using the format: Red is like..., Blue is like..., or Red is..., Blue is..., etc. (See the Writing Section of the Art Integrated Lessons.) Have the students create border designs of variations of the color stated in the poem.

Language Arts:
Metaphor and Simile

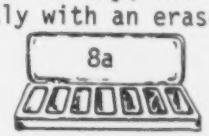


32 The task for this assignment is for each student to create several gradated strips using the wet-into-wet technique. The student applies the paint in a back-and-forth motion with a brush that is saturated with color to create a dark to light effect. (When dry, these strips can be cut into shapes and pasted on another sheet of paper. See Paper Lessons #9B and #9C.)

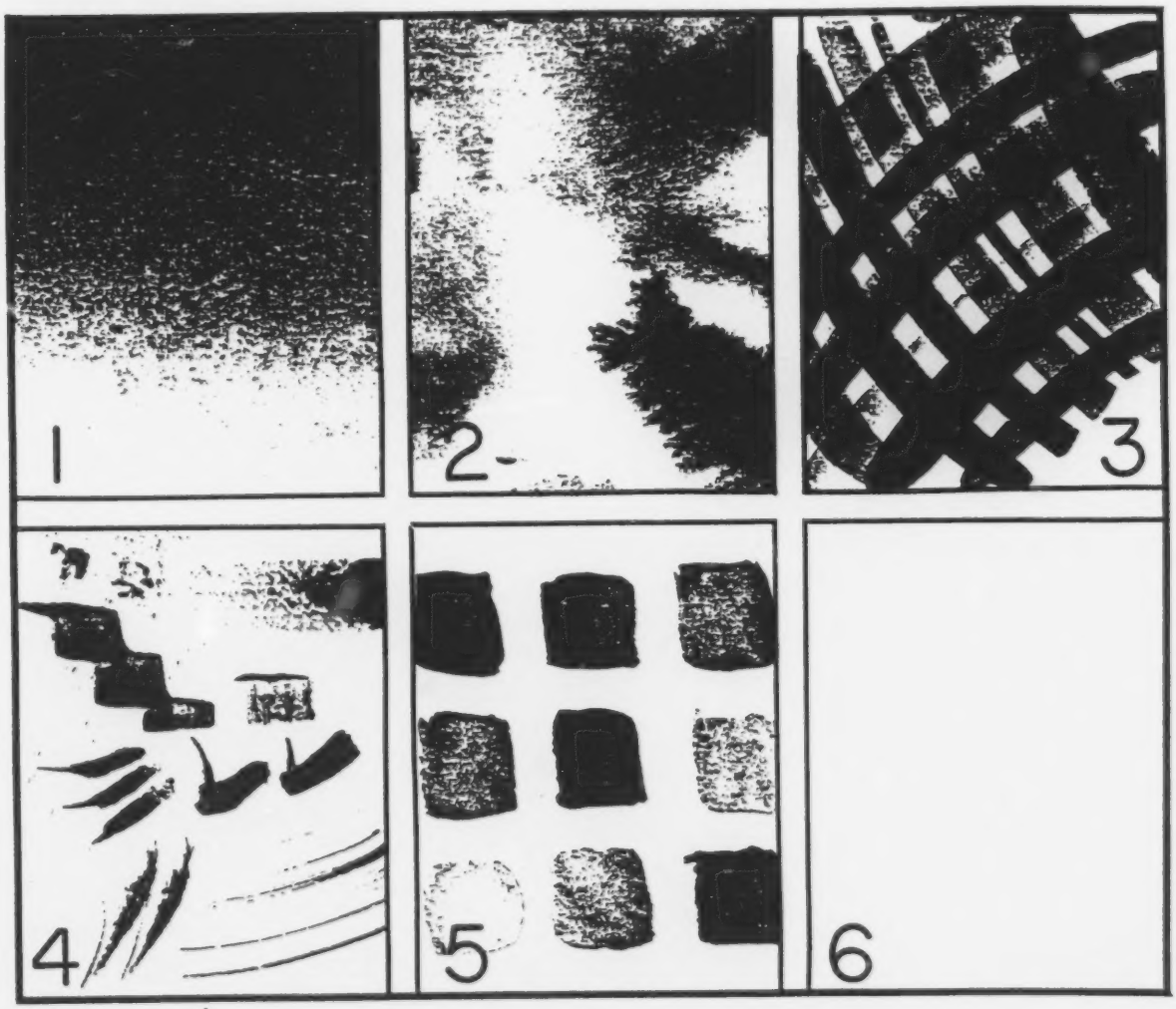


33 Using the wet-into-wet technique, have each student create a sunset sky. When the sky is completely dry, add silhouette shapes with black. (See Paper Lesson #3C.)

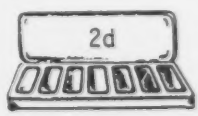
34 Suppose you would like to have light tree branches against a dark sky in a watercolor. With opaque paints you would paint the sky and then paint the branches on "top" of the sky. With watercolors a "resist" must be used instead, to keep the sky color away from the branch areas. This resist (Maskoid and Miskit are two commercial brands) is applied with a "soapy" brush and allowed to dry. (Rubber cement will work, too.) The background paint is applied. When the background is dry, the resist is lifted off gently with an eraser, exposing the unpainted white of the paper.



35 This lesson is a way of combining several of the ideas already discussed on one sheet of paper. Use masking tape to divide a 12" x 18" sheet of heavy white paper as shown. (If watercolor paper is used, the tape can carefully be removed after the sections are completed. I wouldn't advise this with drawing paper.) Follow the instructions for each rectangle.




1. A gradation of one color from dark to light
2. Three colors intermingled using the wet-into-wet technique
3. Bands of overlapping colors
4. Experiments with the brush (or brushes)
5. Nine versions of one color
6. Your choice



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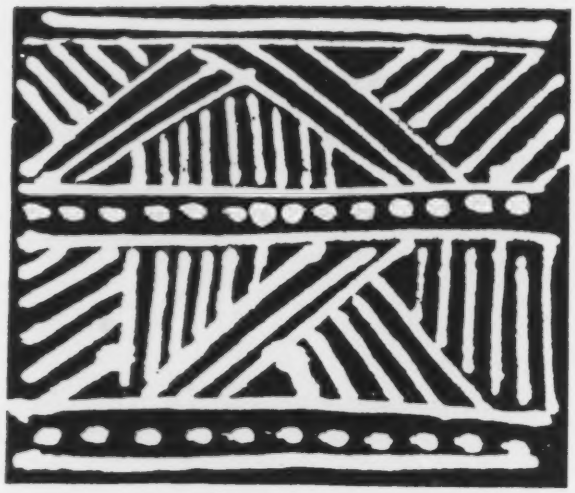
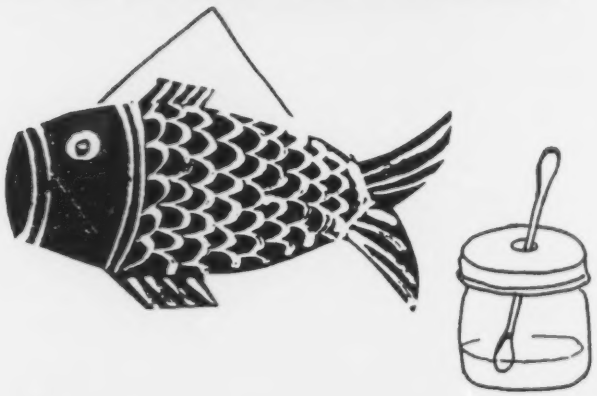
# 2 COLOR





**36** Use a solution of 1/2 bleach and 1/2 water to create "bleached" designs on colored tissue paper. Use a Q-Tip to apply the bleach (not a brush). Try tissue banners linked with a study of the Middle Ages or tissue kites linked with a study of Japan.

Use caution with the bleach. This is <u>not</u> an activity for younger children.

4c

**37** Try a painting using the tempera resist method. Apply thick tempera paint to heavy white paper, leaving areas of the paper unpainted. Let the painting dry overnight. Cover the entire surface with ink. Let dry. Wash the picture under running water. The ink will remain on the unpainted paper areas, but will wash off the painted areas as the tempera dissolves. This method gives a batik-like quality to the painting. 8a

**38** To create marbelized paper, mix two to four inches of oil paint with 1/4 cup turpentine or paint thinner in a baby food jar. Do this with several colors. (The jars can be capped and used at a later time. The paint will just need a bit of stirring.)

Fill a tray (an old cake pan, a dish pan, etc.) with water. Use a brush to drop the paint on the surface of the water. (I use a different paint brush for each color.) "Capture" the design by placing a piece of paper on top of the water. Dry the paper on layers of newspaper.

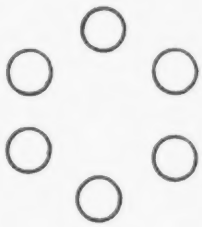
Use your marbelized paper as the background for a painting. Cut it into shapes and glue on another sheet of paper. Use it in bookbinding. Wrap things with it. Create notecards or bookmarks. (Or simply make it for fun!)

10b

## 39 A color quiz (to be answered with colors, not words!)

1. Draw a rainbow

2. Draw the six major colors of a color wheel, with yellow at the top



3. Four colors that I like together:

4. Three warm colors:

5. Three cool colors:

6. Four colors that I don't like together:

7. Red and blue mixed together make:

8. Yellow and red mixed together make:

9. Blue and yellow mixed together make:

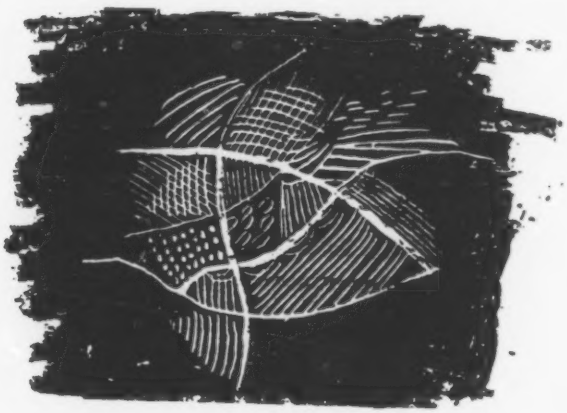
10. Two complementary colors:

11. Colors I wear often:

Use color scheme possibilities throughout the year. Limit your students to warm or cool color schemes when they are coloring maps. Specify that they use complementary colors in their illustrations. Use an analogous color scheme for a bulletin board display. Have a day when everyone dresses in cool colors (or warm colors). Wear a complementary color scheme and see if your students can identify the kind of color scheme you are wearing. Start noticing what kind of color schemes surround you in your home, your school, office, etc.

1a-f
2a-h

40 Etching is a method of "cutting" or engraving lines into a surface (as opposed to drawing which puts lines on a surface). Here are three etching projects to try with your class:



1. Crayon etching

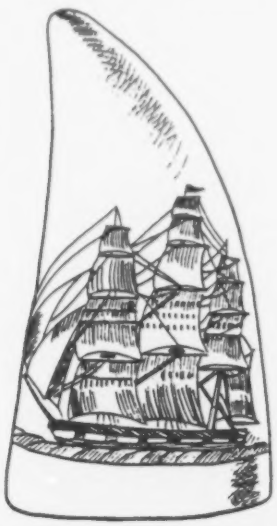
Use crayons to color a sheet of paper with light colors. Press hard. Completely cover this layer with a layer of black crayon. (Keep the size of the picture small or your students will be worn out before they get to the actual etching.) Use a nail, paper clip, etc., to "cut" into the surface to create an image. The etched lines will reveal the light colors underneath. (Have your students work on a sheet of newspaper to catch the crayon shavings.)
Note: A layer of dark colored tempera paint to which a drop of liquid detergent has been added can be used instead of the black crayon layer. 4a, 4c

2. Etching slides

Projecting an etched image is a lot of fun and a good way to recycle old, unwanted slides. Cover the emulsion side (the non-shiny side) of an old slide with India ink. When dry, use a pushpin or a needle to etch the surface. The projected image will resemble a crayon etching. 4a, 4c

3. Scrimshaw

Scrimshaw pieces were first made by whalemen at sea to relieve the endless monotony of their long voyage. The teeth and jawbone of the sperm whale, narwhal ivory and walrus tusks provided the sailors with natural materials for etching and carving. During his off-duty hours the sailor would file down the tooth and rub it smooth (often with shark's skin). Then he would use his jackknife to carve intricate lines. The etched lines were made visible by filling them with black India ink or tobacco juice.



You can give your students the experience of scrimshaw by letting them use a pushpin or small nail to carve plexiglas or plastic. (If you can locate scraps of plexiglas, you can cut them into smaller pieces on a table saw.) After the lines are cut into the plastic, rub India ink or black paint into the grooves and wipe off the excess with a paper towel or tissue. The ink will remain in the grooves to reveal the design. Try etching the plastic lids of Dream Whip or meat containers. Plaster slabs can be covered with black paint and etched with a sharp instrument, too. 4a, 4c

41 A mural is generally thought of as a large picture painted directly on the wall. (If painting on a wall isn't on your list of activities to tackle, consider tempera on butcher paper, felt-tipped pens on burlap, fabric paint on muslin, paper sculpture on a colored paper background, fabric crayons on synthetic material, fabric applique, etc.)

Here are a few tips for mural painting. Though they deal specifically with painting directly on the wall, many of the ideas apply to using other media as well.

Possible themes:

Animal Habitats
Sports
Timelines, History of...
Alphabet
The Seasons
My Neighborhood
Fantasy Garden
Dragons and Magical Beasts
Things That Fly
Optical Illusions
Underwater, On Land, In the Air
Nutrition
Transportation
(this list could go on and on)

Approaches

1. Have each student draw a small mural design on paper. Decide by class vote which design will be painted.
2. Have each student in the class design a section of the mural--one child does the trees, one does the flowers, one does the butterflies, etc.
3. Divide the mural into sections (squares, rectangles, etc.). Each student is responsible for the design within his/her given area.

Ways to create LARGE images

1. Paper pattern
   A paper pattern is drawn and cut to actual size. It is positioned on the wall, taped and traced.
2. Opaque projector
   A drawing or photograph is placed in the machine and projected.
3. Overhead
   A drawing or photograph is traced on acetate, placed on the overhead and projected. Transparencies can also be made using a copy machine or a Thermofax.
4. Shadows
   The shadow of the actual thing (person, plant, bicycle, etc.) is projected on the wall using the parallel light rays from an overhead projector. Paper shapes and/or small objects can also be placed on the overhead and projected. (If it is impossible to trace the shadows directly on the wall, trace the shadows on a large piece of paper, cut out the shape, place on the wall and trace.
5. Slides
   A slide is taken of the artwork or object, projected and traced.
6. Grid
   The original drawing is divided into one inch squares. The wall is divided into the same number of larger squares. The drawing is transferred square by square.
7. Direct drawing
   The object is drawn directly on the wall.

Drawing tips

Use colored chalk or washable water-base markers (the non-smelly kind) to draw the outlines of the mural on the wall. Test the markers first. Some stain. Have a moist sponge ready to remove mistakes.

Materials

For most wall murals I recommend semigloss latex enamels. Buy several quarts of various deep colors (bright red, bright green, etc.) from a reputable paint dealer. Rich colors are expensive, but worth it. Buy a gallon of white for color mixing. (Ask the dealer if he has any mismatches or goofs. They're inexpensive and great for color mixing.) Collect baby food containers and mix your own colors. (The tight seal on the baby food jars will keep the paint fresh for months.) Colorants for tinting are also available from your paint dealer.

Latex paint may be painted on a wall that was previously painted with latex paint without adhesion problems (though glossy surfaces should be sanded slightly). For proper adhesion to walls previously painted with oil-base paint, see your paint dealer about the proper undercoat or primer. Sealer should be used on unpainted cinder block or wood.

For paint application I use bristle oil painting brushes (1/2" - 1" wide) as well as rollers and regular house painting brushes. Throw-away, foam brushes are also useful. For outlining I use synthetic watercolor brushes.

Painting the mural

After the wall has been properly prepared (sanded, sealed, primed, etc.) paint the large areas with a roller, a foam brush, or a house trim-painting brush. Add the details after the larger areas are dry. (e.g., paint the sky first and then paint the branches "on top" of the dry sky area).

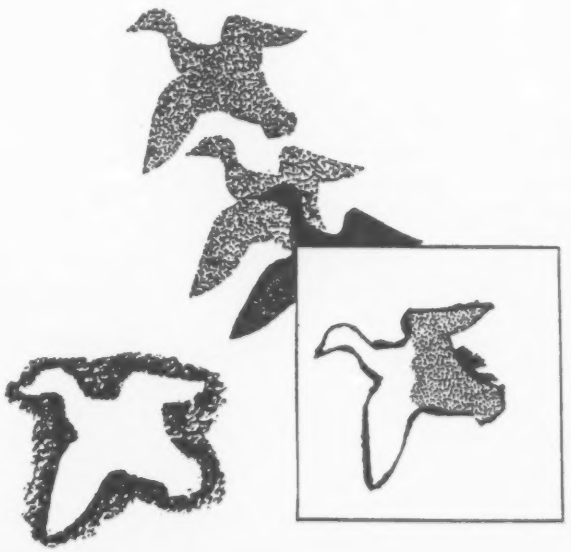
Most of the colors require two coats. (Some yellows require three.) Allow at least one hour of drying time between coats. Though dry to the touch in one hour or so, latex is not fully cured for a month. This means that for the first month the freshly painted wall should not be cleaned with a stong detergent. Latex is its own sealer so a protective overcoat is not necessary.

A bit of encouragement...

Bravo if you've decided to attempt a wall mural. Yes, there will be spills and goofs. Latex will wash out of clothing and rugs, but wash out goofs immediately since they're hard to get out once dried. Goofs on the wall can always be repainted. And if things get totally out of hand you can always repaint the whole wall and start again. Good Luck! 8a

42 Cut a stencil from heavy paper or tagboard using an X-acto knife or a pair of scissors. (A light coating of spray acrylic will give the stencil longer life.) Make a repetitive and/or overlapping design using any of the following:

1. a brush and a screen to create a spatter effect
2. a brush to stipple the paint
3. spray paint (be careful, the spray drifts)
4. a sponge held by a clothespin
5. crayons or oil pastels



Note: The shape cut "out" of the stencil can also be used to create "negative space" stencils. Leaves and other found objects can also be used in this manner.

Double stick tape or spray adhesive can be used to hold the stencil in place. 8a, 8d

# COLOR 2

43 Learning what line, pattern, shape and color can do in artwork is not mastered in just a few lessons. Students need to experiment over and over to see what power different color combinations can have, what effects shapes and patterns can have, what line can do, what difference value (light and dark) makes, what can be done to create the illusion of space and what effects can be achieved with different mediums. As was mentioned in the introduction, your task as an instructor is to limit the focus of your students. These three columns may help you when designing art lessons. Pick a subject, pick an art principle and pick the medium (not necessarily in that order). This list is by no means complete. It only scratches the surface.

| SUBJECT | PRINCIPLE | MEDIA |
|---|---|---|
| Insects | Line | Pencil |
| Animals | Pattern | Crayon |
| Birds | Texture | Chalk |
| Seasons | Geometric shapes | Pastel |
| Time of Day | Freeform shapes | Oil pastel |
| Feelings | Depth and space | Fine-line black markers |
| Flowers | Warm color scheme | Fine-line colored markers |
| Plants | Cool color scheme | Wide watercolor markers |
| Trees | Analogous color scheme | Tempera |
| Skies | Complementary color scheme | Acrylic |
| Landscapes | Achromatic (white, gray and black) | Watercolors |
| Fish | Triadic color scheme | Cut paper |
| Letter shapes | Tints only | Torn paper |
| Fantastic animals | Shades only | Fabric crayons |
| Geometric patterns | Low value (all dark) | Printing techniques |
| Shells | High value (all light) | Stenciling techniques |
| Costumes | Medium value (all medium) | Embossing |
| Crowds | High contrast (darks and lights) | Etching |
| Figures | Overlapping | Applique |
| Portraits | | Stitchery |
| Motion | | Clay |
| Transportation (trains (trucks, cars...) | Combinations: warm color scheme with high contrasts, complementary color scheme with geometric shapes... | Tissue and starch |
| Non-objective | | Resist techniques |
| Community | | Paper sculpture |
| Everyday objects (chairs, plates...) | | Combinations: watercolor and crayons, cut paper shapes and painted patterns, oil pastels and tempera, etc. |
| Advertising illustration (cereal boxes...) | | |
| Personal belongings (my house, my toys, my likes, dislikes) | | |

Examples:
1. Create a train from cut paper. Use geometric shapes only.
2. Paint a train using tempera. Use a complementary color scheme.
3. Draw a train using a black fine-line marker. Incorporate at least five different visual textures.
4. Use low value colors only. Incorporate a train in your picture. The medium is your choice.

*When I am finishing a picture I hold some God-made object up to it--a rock, a flower, the branch of a tree or my hand--as a kind of final test. If the painting stands up beside a thing man cannot make, the painting is authentic. If there's a clash between the two, it is bad art.*

Marc Chagall

# PRINTING 3

# PRINTING 3

In printmaking the shape of an object is transferred onto another material. It's fun, unpredictable, sometimes messy and offers almost unlimited variations. Printmaking is also a wonderful way to teach pattern and pattern networks (see Printing Lesson #19).

SOME HINTS

To apply the medium:

Use a regular stamp pad.

Use a piece of dampened sponge or carpet saturated with tempera paint.

Use a brayer with printing ink.

Use a brush and tempera paint.

To print:

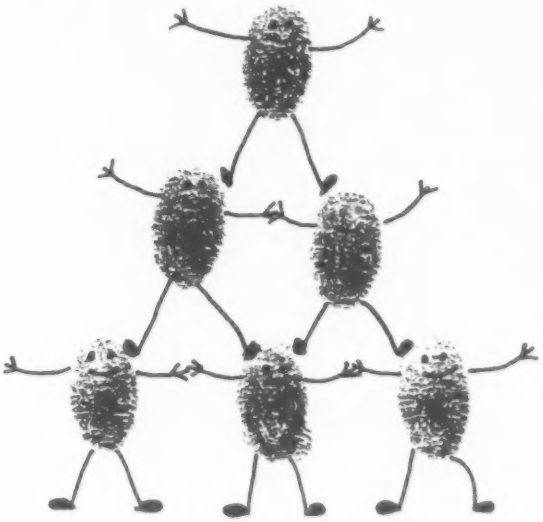
Practice on newspaper or scrap paper.

Use several layers of newspaper as padding under the printing area to help give a more evenly colored, clear print.

Hang a "clothesline" near your place of printing and clip wet prints on the line to dry.

Try placing the paper on top of the printing block or object and applying pressure with a spoon or "pounce."

1 Let each student in your class become an honorary member of the Thumbprint Club of America. Make prints only with the thumb of the non-writing hand so that a ballpoint pen or fine-tipped marker may be used with the writing hand to create "thumb-things." (The ink from the stamp pad won't completely wash off the first time. That's how to tell members from non-members at recess or lunch.) 4a, 8a



Maria Malin

2 Try printing with your whole hand (finger tips, knuckles, palms, etc.) to create interesting effects. 8a

# 3 PRINTING

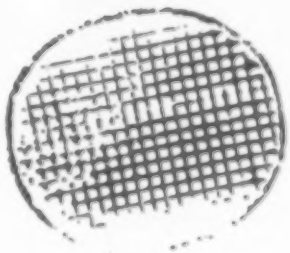
**3** Dip hands (and/or feet) in tempera paint (or use a brayer to apply waterbase ink). Create patterns on butcher paper. 6a, 8a, 10b

**4** Print your hands (or feet) and draw the rest of the body.
4a, 8a

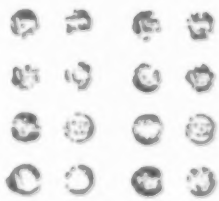
**5** Collect gadgets: pins, spools, erasers, straws, hair clips, nuts and bolts, kitchen tools, paper clips, etc. Then print them.
8a, 10b

fork

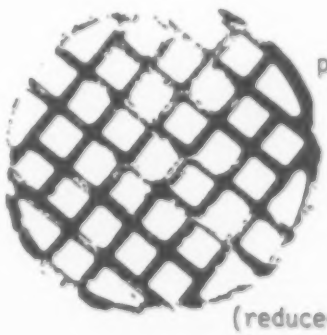
key



tea strainer

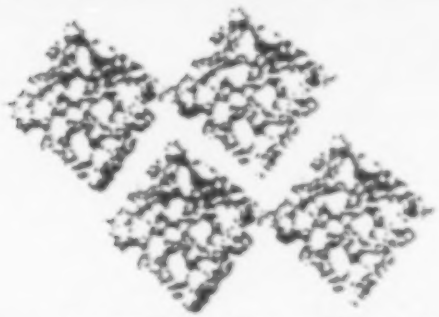


Lego



potato masher

(reduced in size by the copy machine)



6 Cut sponges into various sizes keeping the shapes simple. Use a clothespin to hold the sponge to lessen the chance of messy hands. Apply tempera to the dampened sponge with a brush or by dipping, and print by pressing the sponge on the paper. 8a, 10b

8 Try printing with natural objects: leaves, rocks, wood, shells, feathers, flowers, pine cones... 8a. 10b

7 To print a fish, use a brush or a brayer to apply tempera or printing ink to the fish. Place a sheet of paper on top of the inked fish and press down lightly with both hands. (Paper towels and rice paper work well because they conform to the three-dimensional fish shape.) If the fish gets clogged with paint or ink, give him a bath, pat him dry and start again. 8a, 10b

Science: Fish

A kiss.....

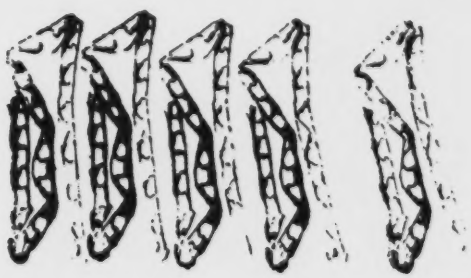
# 3 PRINTING

**9** Try printing with fruit and vegetables (potatoes, onions, carrots, celery, corn on the cob, okra, turnips, oranges, apples, lemons...). Experiment with cutting the fruit or vegetable in different ways to achieve different effects. 8a

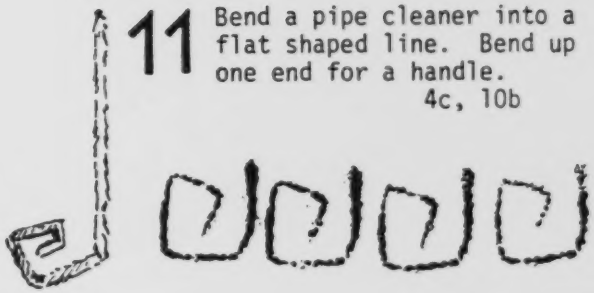
apple

bell pepper

**10** Print with the edges of corrugated cardboard. 8a, 10b

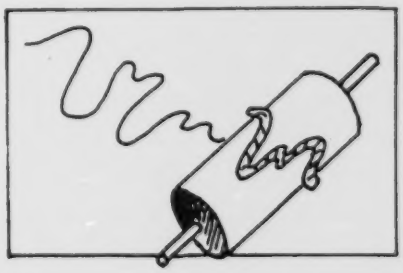


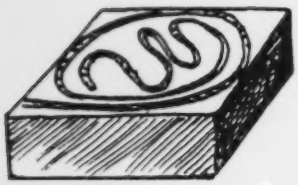
**11** Bend a pipe cleaner into a flat shaped line. Bend up one end for a handle. 4c, 10b



**12** Draw with a thick line of glue on a piece of tagboard. LET GLUE DRY. Ink the glue trails with a brayer, place a piece of paper on top, rub gently and peel off the print. (Try using the glue-trail board to create a crayon rubbing. See Drawing Lesson #36.) 4c

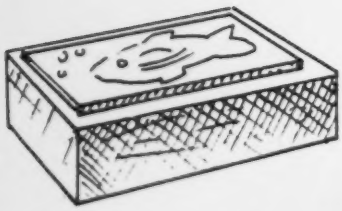
**13** Attach string or cardboard shapes to a cylinder (jar, rolling pin, brayer, dowel, pencil, cardboard tube, juice can, etc.) with tape, glue, or by tying. Roll the cylinder through the tempera paint or ink and then roll the cylinder across the paper. 4c, 6a, 10b





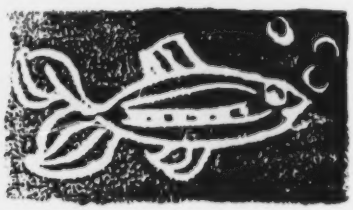
**14** Glue string on one surface of a block of wood to form a design. Allow the glue to dry before printing. Ambitious? Try gluing string on a large piece of cardboard to create large string prints--maybe life-sized body prints.

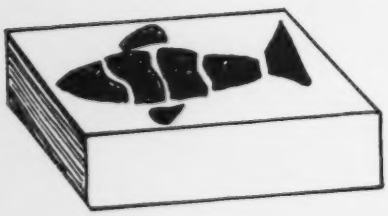
4c, 10b



**15** Scratch a design into the surface of a styrofoam meat tray with a pencil or the tip of a pair of scissors. Glue the styrofoam onto a wood block for easier printing. Ink the block. Place a piece of paper on top and rub gently. Peel off the print.

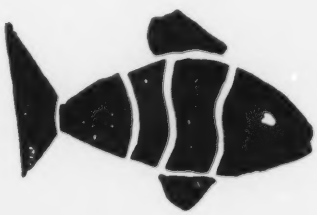
4c, 10b



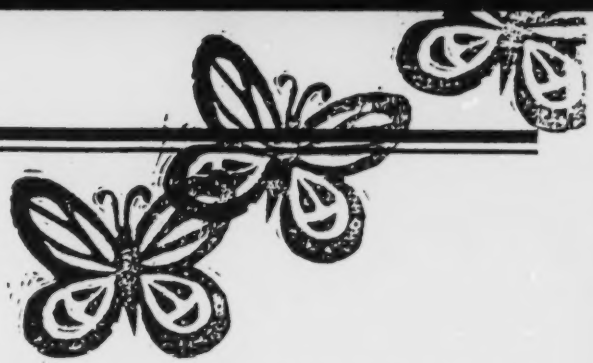


**16** Glue shapes cut from an inner tube, an inner sole or rubber bands onto a block of wood (or cardboard). Ink and print. Similar prints can be made from tagboard shapes pasted on cardboard. (A "cardboard block" will last longer if it is sealed with polymer medium or shellac.)

8a



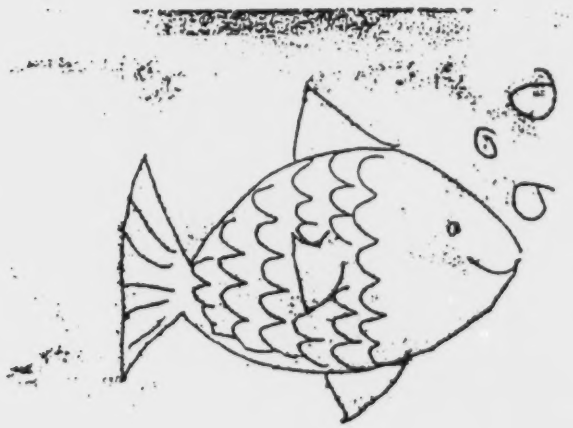
# 3 PRINTING



17 To create a monoprint, apply the ink with a brayer onto a hard surface (tray, plate of glass, cardboard, desk top, etc.). Proceed using either of the following:

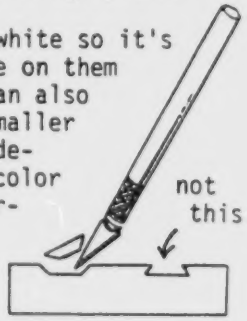
1. Make a design in the ink using fingers, hands or tools. Place a piece of paper over the surface of the wet ink and gently smooth the top surface with your palms or a soft cloth. Peel away the paper immediately.
   4c, 10b

2. Place a sheet of paper over the wet untouched surface of the ink. Use a pencil or a pointed object to draw on the paper, being careful not to let your hand rest on the surface of the paper. Peel away the paper when the drawing is completed. 4c, 10b



18 Be wary of trying this lesson--carving rubber stamps can be habit forming. My own addiction began with an art gum eraser, an X-Acto knife and a plain blue stamp pad. Now I own stamp pads in a myriad of colors (including a tri-color rainbow pad). Instead of the often crumbly art gum erasers I now use "Magic Rub" erasers by Faber Castell or "Mars-Plastic" by Staedtler. In addition to the X-Acto knife I use a Speedball #1 tip (used most often for linoleum block cutting) placed in a pen holder.

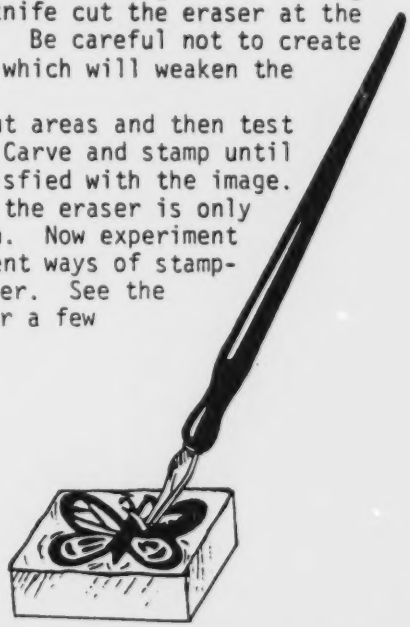
The erasers are white so it's easy to draw an image on them with pencil. They can also be easily cut into smaller sizes and shapes if desired. Sometimes I color the eraser with a permanent black marker. This eliminates the printed words and makes it easier to see which part of the eraser actually prints the image. When using the X-Acto knife cut the eraser at the angle shown. Be careful not to create "undercuts" which will weaken the stamp.




Carve out areas and then test the stamp. Carve and stamp until you are satisfied with the image.

Carving the eraser is only half the fun. Now experiment with different ways of stamping the eraser. See the next page for a few examples.

4a, 4c, 6a, 6b, 8a, 8c

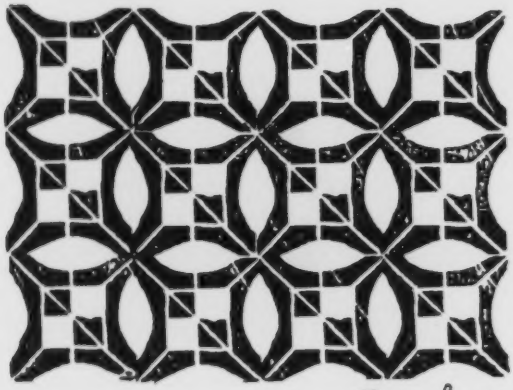




BEST COPY AVAILABLE

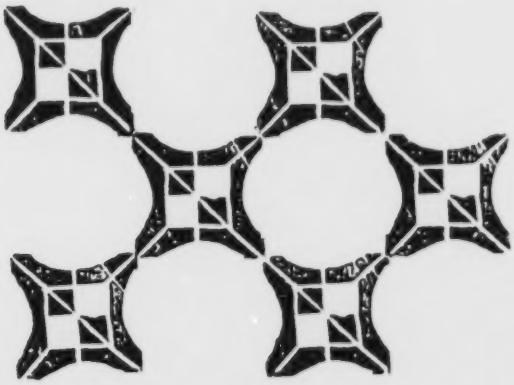
In a row

In a group

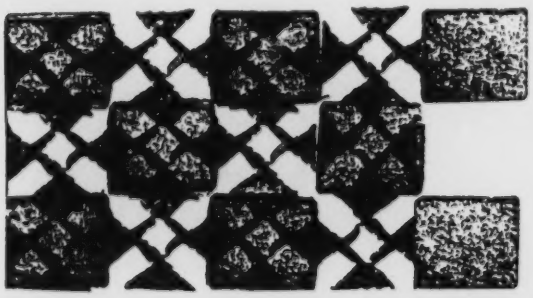


Tyan Burn

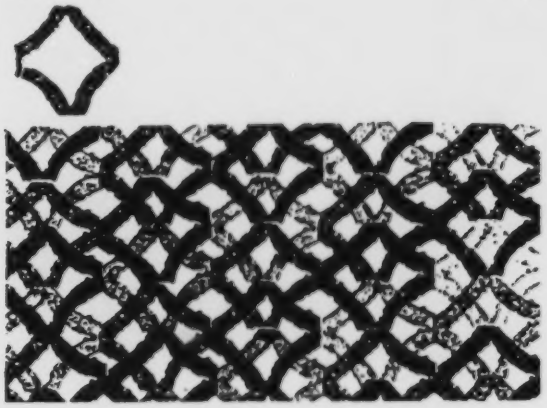
Skip a space



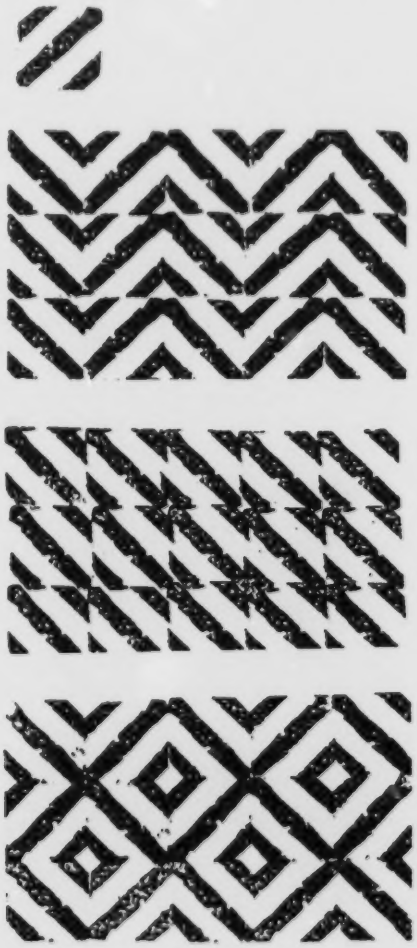
Print a blank eraser using a light-colored ink and overprint it with a carved eraser.



Overlap



Rotate the stamp as you print. These three designs were made with the same stamp.



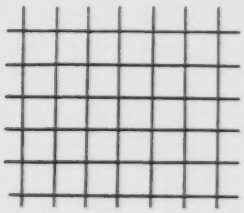
# 3 PRINTING

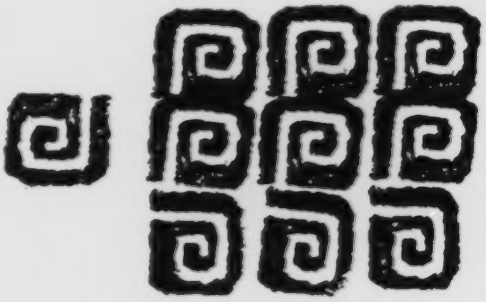
## 19

The preceeding lesson on stamping leads into the study of pattern networks. Pattern is simply the repetition of similar shapes or motifs. Regular, all-over patterns, generally have an underlying grid or network. Here are some to consider in your designs.

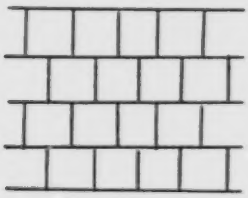
6b

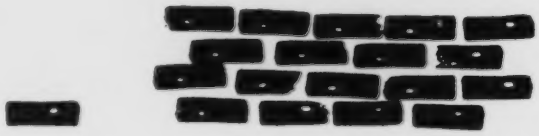
THE SQUARE NETWORK



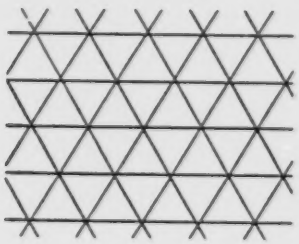


THE BRICK NETWORK

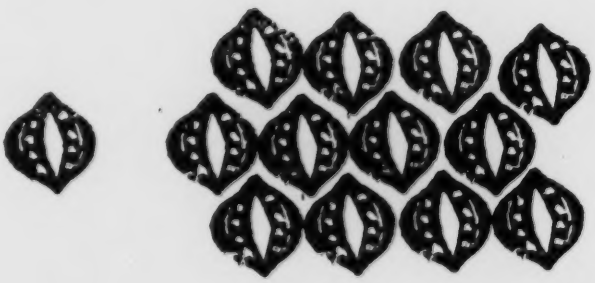




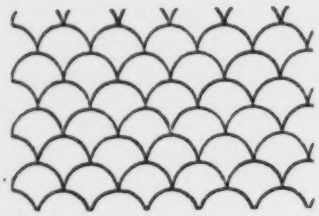
THE TRIANGLE NETWORK



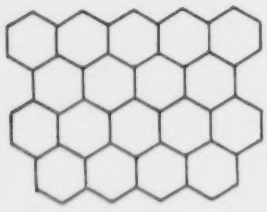
THE OGEE NETWORK
( S-curves, pronounced ō'jē)

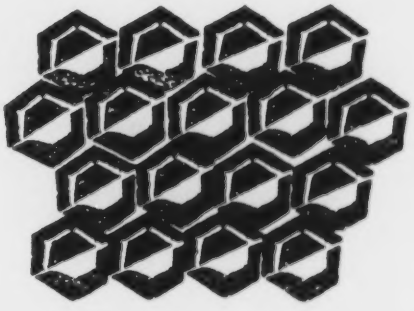


THE SCALE NETWORK

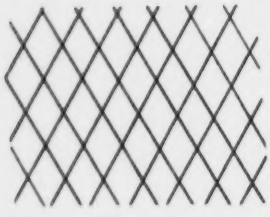


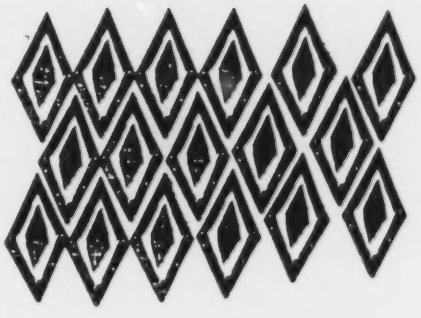
THE HEXAGON NETWORK



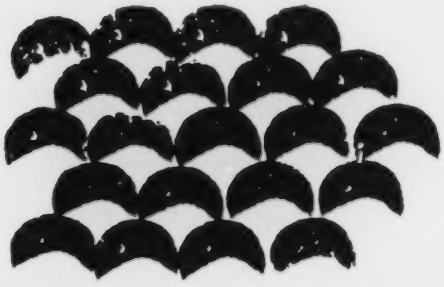


THE DIAMOND NETWORK

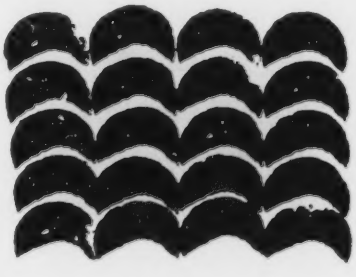




Half moons in a brick network



Half moons in a square network



# 3 PRINTING

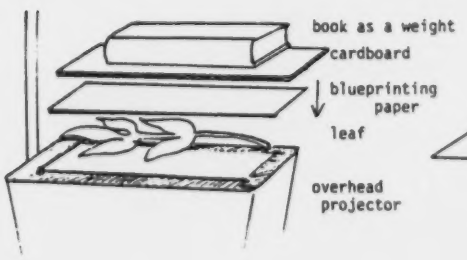
20 Stamps can also be made from oil base or plasticene clay (the kind that never dries out). Shape the clay into a 1"x 1"x 2" block. Use a pencil to carve a simple design. Use stamp pad ink--just remember not to press too hard. 4c, 8a

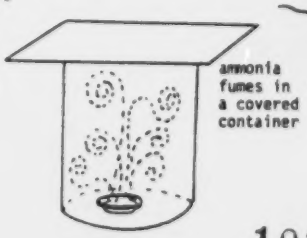
Studying animals? Stamp footprints from clay stamps and then draw the animal that made them. Try fantasy animals, too.

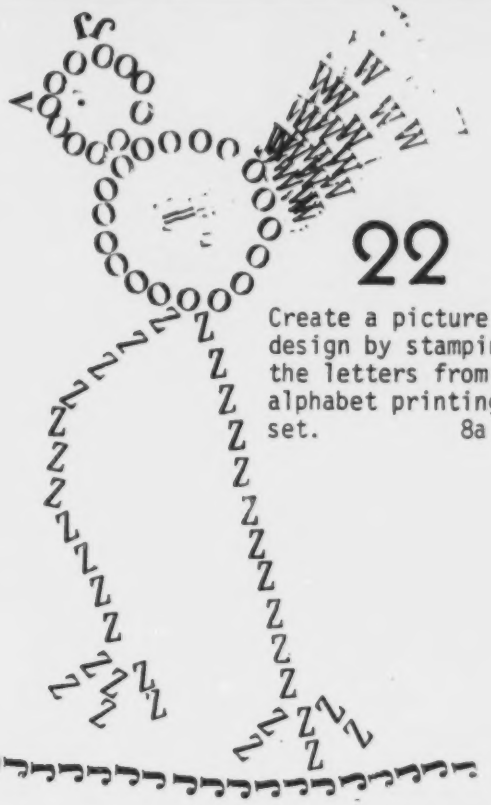
21 To create blueprints you need blueprinting paper and 28% ammonia (from a blueprinting company). Place the object to be printed on the colored side of the paper and expose to real or artificial light for about 30 seconds. (An overhead projector works well--place the object to be printed on the glass; place the paper, colored side down, on top of the object; place a heavy book on top of the paper; turn on the light for 30 seconds.)

Place the exposed paper in a container of ammonia fumes. It will develop magically in seconds. Caution: The ammonia fumes are quite strong. Place the container out of doors. Let an adult insert and remove the prints.

8a



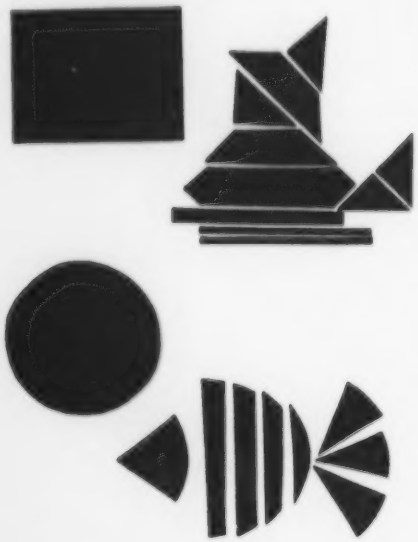
22 Create a picture or design by stamping the letters from an alphabet printing set. 8a

ART

The "Paper" section of this handbook emphasizes paper--cut, torn and folded--but again, this division is rather arbitrary. Many of the lessons would fit equally as well in the "Drawing" or "Color" sections.

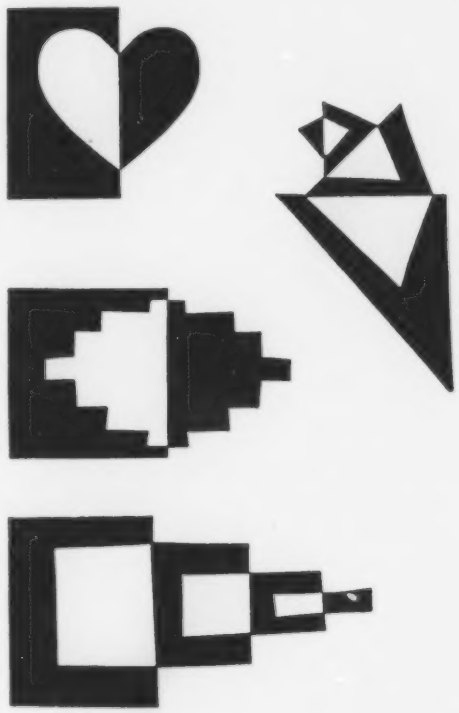
1 The following two assignments each begin with one shape cut from a piece of colored construction paper:

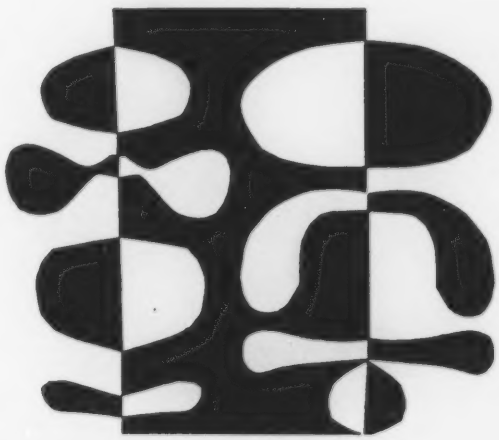
A. Each student picks a shape (about 4-6 inches wide) from a pre-cut assortment of squares, rectangles, circles and triangles. The student makes straight cuts only and then rearranges and glues the pieces on another sheet of paper. ALL the pieces must be used.



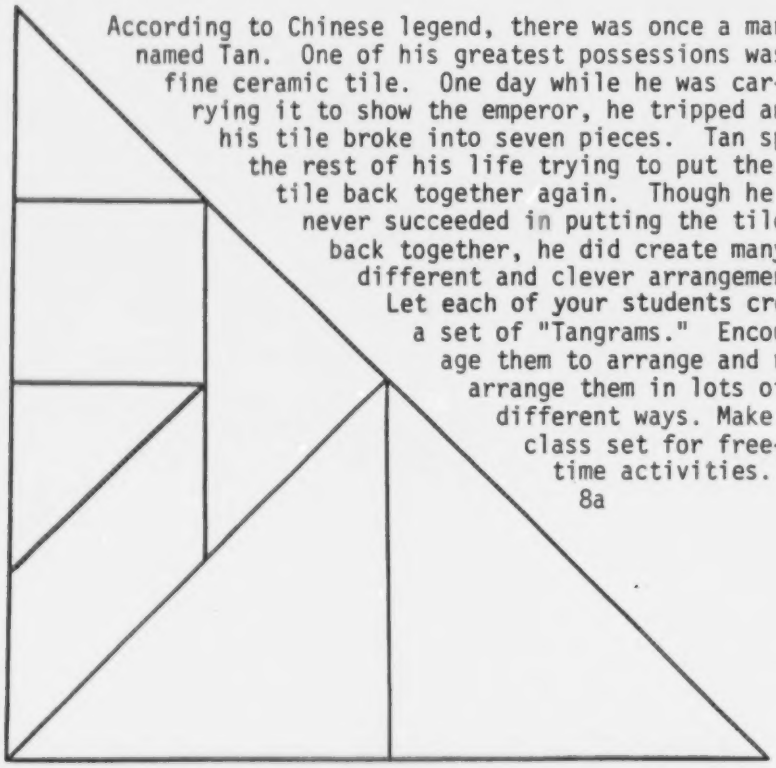
B. Each student picks a shape from a pre-cut assortment of squares, rectangles, circles and triangles. The student makes one continuous cut along one side of the shape and then positions the "new" shape to create a "mirror" image. The shapes are glued on another sheet of paper.

8a, 8e



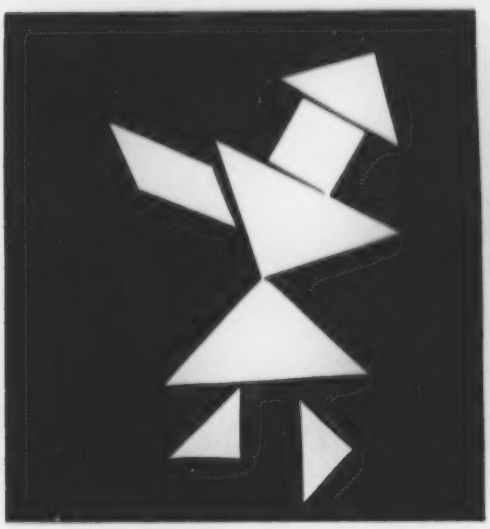


## 2



According to Chinese legend, there was once a man named Tan. One of his greatest possessions was a fine ceramic tile. One day while he was carrying it to show the emperor, he tripped and his tile broke into seven pieces. Tan spent the rest of his life trying to put the tile back together again. Though he never succeeded in putting the tile back together, he did create many different and clever arrangements. Let each of your students create a set of "Tangrams." Encourage them to arrange and rearrange them in lots of different ways. Make a class set for free-time activities.

8a

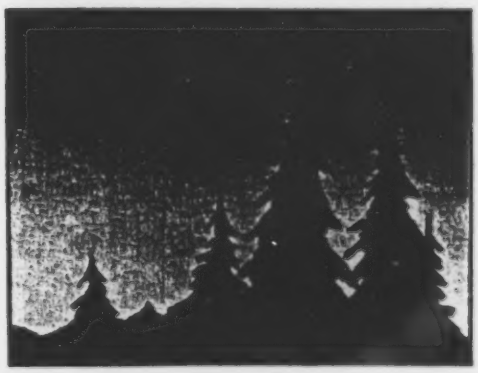


3 Have the students cut silhouettes or "shadow" shapes from dark paper. (Silhouettes were named after Etienne de Silhouette [1709-1767] who loved to make cut paper portraits. Historically, the silhouette was a way to obtain a human likeness before the invention of the camera.) 8a

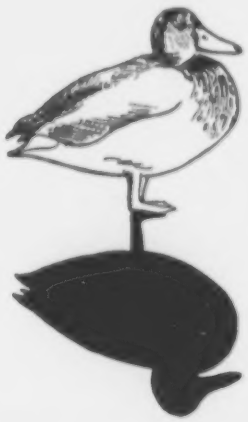
A. Try cutting the "shadow" shape without drawing the outline first. Mount the shape or shapes on another sheet of paper. (Cut a silhoutte and add textures and patterns with oil pastels or markers.)

B. Use the overhead projector to project shapes (keys, scissors, small cut shapes, etc. ). These are traced, cut out and glued to another sheet of paper.

C. Cut landscape silhouettes and mount them on a "watercolored" background to create a sunset effect.



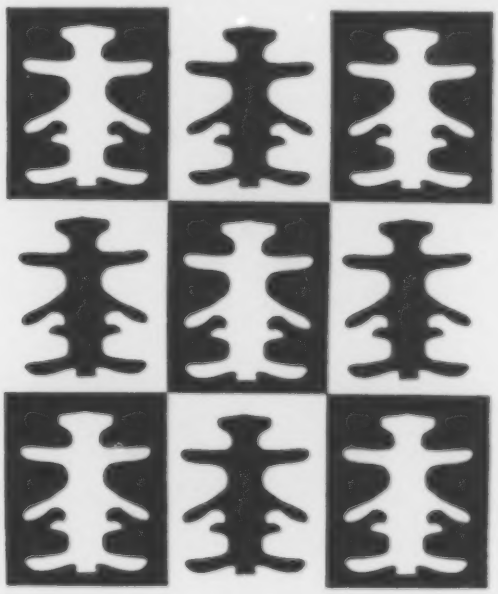
D. Use a marker or crayon to draw the sideview of an object on a piece of white paper. Place a black piece of paper behind this sheet and cut out the object and the black shadow shape of the object. Glue the object and its shadow on another sheet of paper. Finish the picture by adding background details.



E. Create a life-size profile by tracing an actual shadow. Use the light from the overhead projector.

F. Create a whole mural of silhouettes. Trace people and/or objects directly onto the wall with pencil, chalk or washable felt pen. Paint with semi-gloss latex.

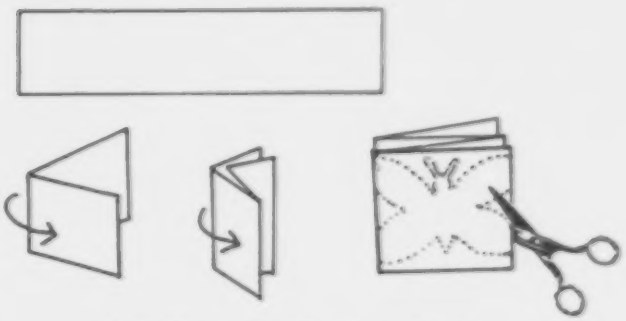
4 Cut a silhouette shape as in the preceding lesson. This time add interior cuts using an X-Acto knife or fine-tipped scissors (embroidery, surgical or cuticle scissors). For further study, look into the paper cutting techniques practiced in other cultures, especially Japan, China, Mexico and Poland. 8a



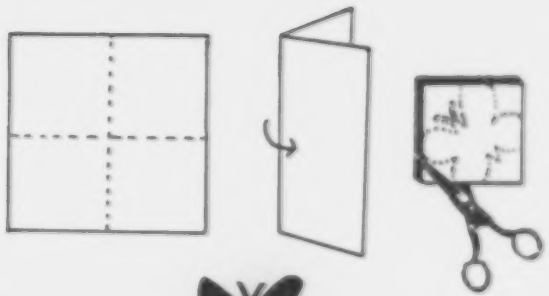
5 When a shape is cut from a sheet of paper, the leftover (negative space) background piece is also a shape. Let your students create positive/negative space designs by incorporating both the shape and the background piece into the finished product. In this example, a symmetrical shape was created by cutting a folded sheet of paper. The background of this shape was glued in the adjacent square. This was done several times to create a checkerboard effect. 8a, 8b, 8e

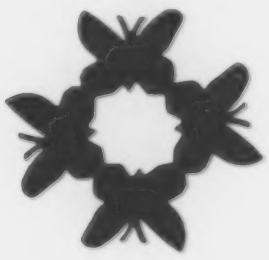
6 In Lesson #5 the paper was folded and then cut to create a symmetrical shape. If a piece of paper is folded several times and cut, leaving several parts of the folds intact, several repeating symmetrical shapes are created (paper dolls!). Here are three ways of folding and cutting to create paper repeats. Experiment with ways of your own. (Cutting will be easier if you use lightweight paper.)

8a, 8b

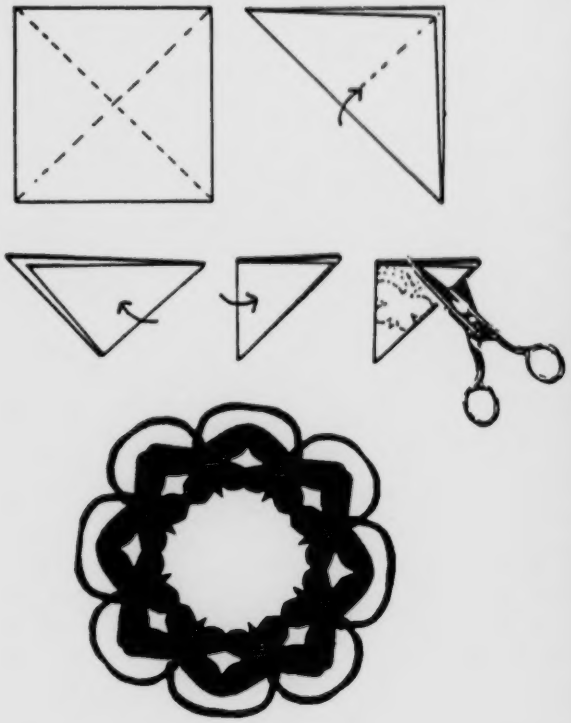


Cut through all four sheets at the same time.



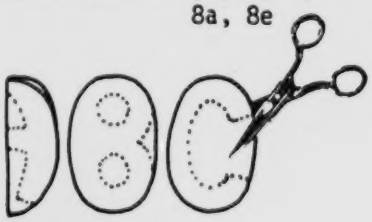


Science: Snowflakes



**7** Create an alphabet from paper. Cut 26 similar shapes (ovals, squares, rectangles, etc.) and cut away the negative or background shapes. (A note: I've experienced that it's often hard for many students younger than the fourth grade level to "see" the negative space shape without drawing it first.) If the letter is symmetrical, fold the shape and then cut (T, X, A, O. U...).

8a, 8e

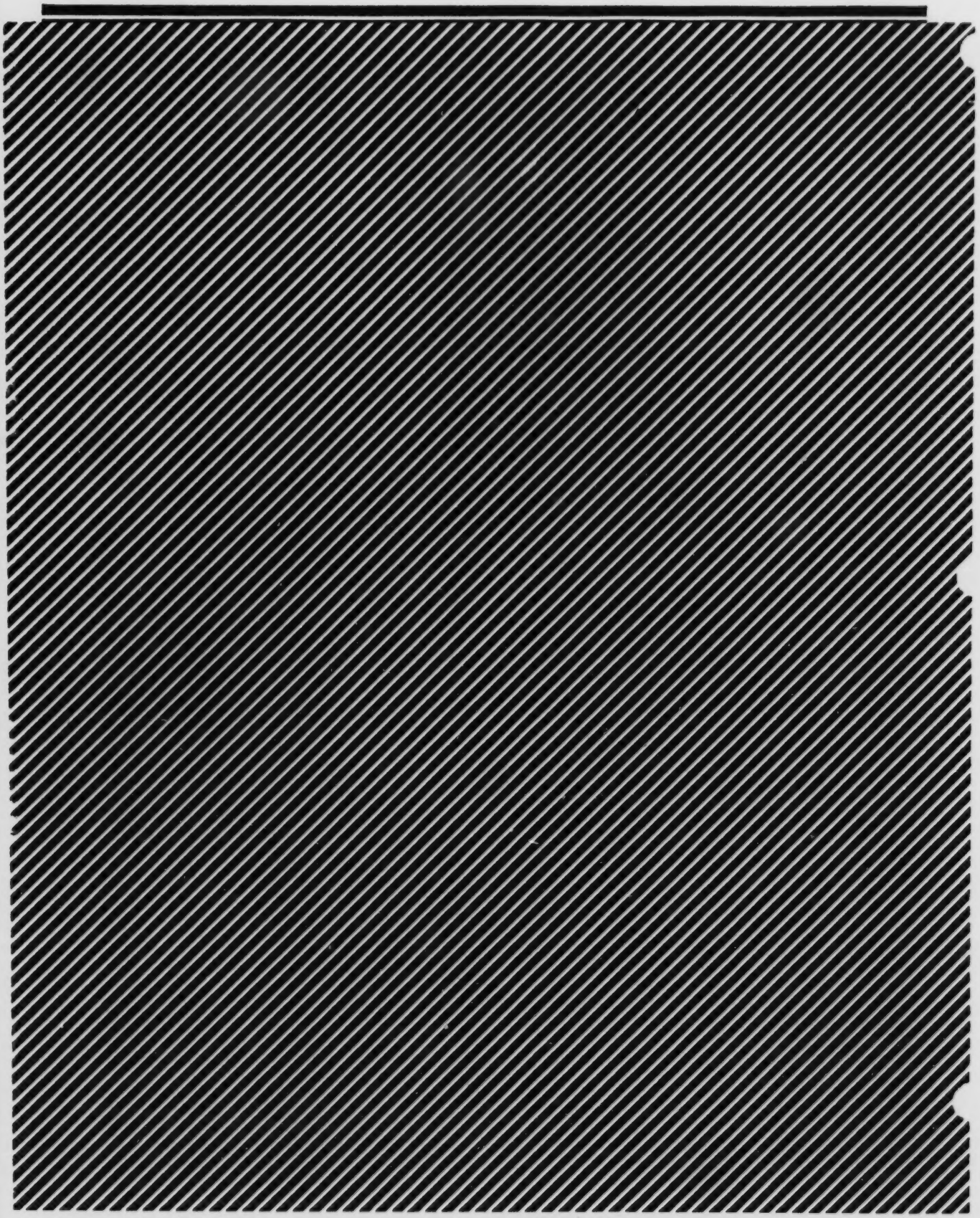


The A was folded first and then cut. The C could also be folded first. (Cut an O and then cut a piece off to create a C.)

**8** Collect newspapers for your students to cut up. Turn a page of the newspaper upside down and point out the different visual textures and values (dark and light) created by the different type styles, the size of the letters, and the groupings of the letters. Let your students cut (and/or tear) the paper to create an image which is pasted on a sheet of black or white paper. Try animals, birds, buildings, trains...

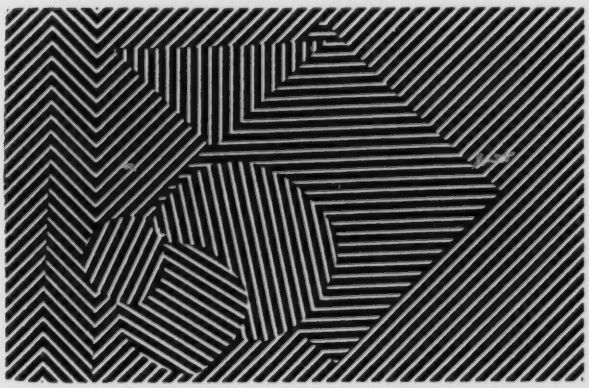
8a, 10b, 12

# 4 PAPER

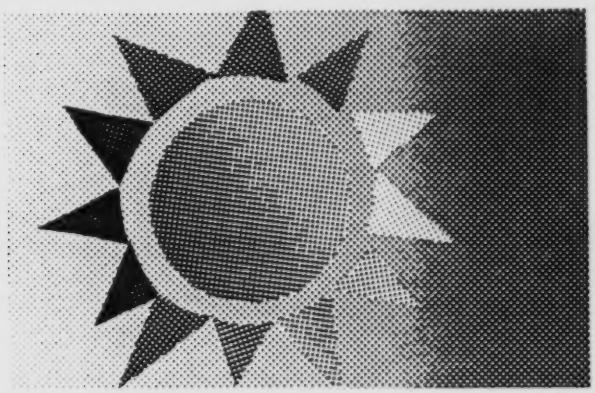


## 9 Design with patterned paper.

A. Let your students use striped paper only to create an image. Use wall paper, wrapping paper, or copies of the preceding page. Create an interesting optical effect by cutting shapes from one striped sheet and gluing them on another striped sheet. 8a



B. Make two copies of the gradated halftone sheet on the following page for each student. One is used as a background. The student cuts shapes from the other and pastes them on this background sheet. 8a, 12



Social Studies: The Sun

C. Use watercolors to create strips of color, gradated from dark to light. When these are dry, cut interesting shapes and paste them on another sheet of paper. 8a, 12

D. Create your own decorative paper by using printing techniques, spattering, stippling or marbelizing. Cut into shapes and paste on another sheet of paper. 8a

## 10 Try tearing only (no scissors allowed).

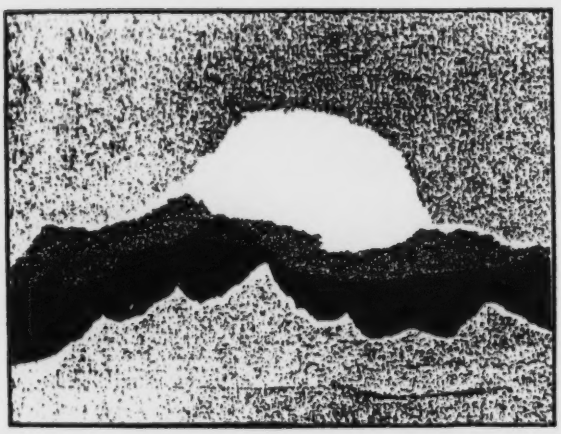
A. Draw or paint a tree trunk with bare branches. Add torn paper leaves. Try four trees, depicting the four seasons. 8a

Imagine lots of shades of green or a combination of reds, yellows and oranges...

Science: Trees

B. Use little pieces of torn paper to create an owl or a fish. Show the students how to overlap the pieces to create the look of feathers or scales. 8a, 8d

C. Try Paper Idea #8 without the use of scissors. Tear the paper only. It's amazing how accurately you can tear, if you take the time. 8a, 12

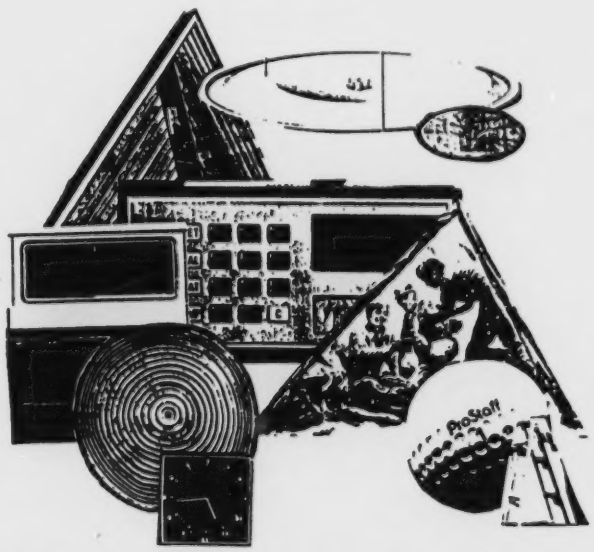


D. Tear long strips and paste in an overlapping manner to create the look of a landscape. 8a, 8d

Use old magazines as a rich source for colors, shapes and textures. Here are some magazine collage ideas:

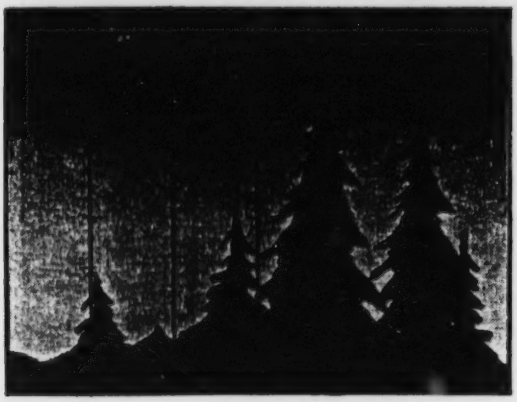
**11** As a study in value (dark and light shades of a color) have each student pick one color. The task is to find and cut light, medium and dark shades of this color and paste them in an interesting way on another sheet of paper, keeping the light, medium and dark variations in separate sections. You many want to have each student fold the paper into thirds. 11, 12

**12** Review geometric shapes with your students--circle, oval, square, rectangle and triangle. Have them cut examples of these shapes from old magazines and arrange them on another sheet of paper. Show them how to "overlap" shapes to create an illusion of space. 7b, 8a, 8d

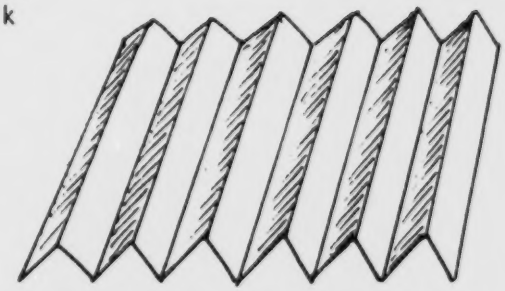


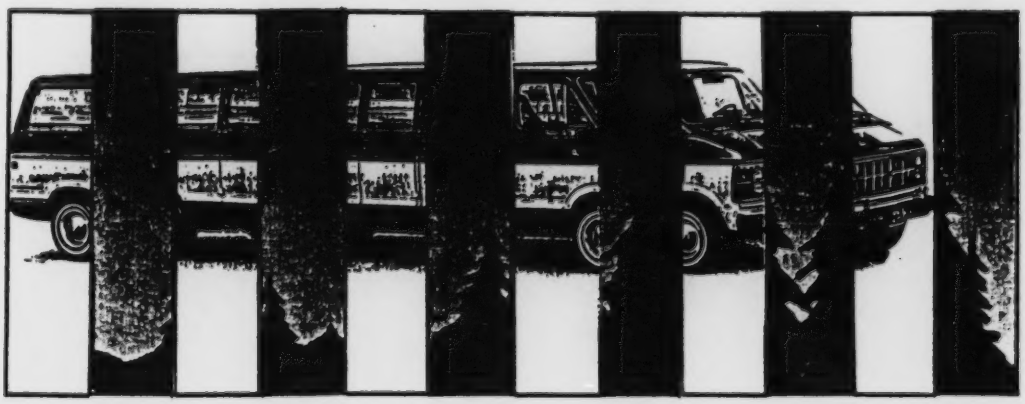

Math: Overlapping Geometric Shapes

# 4 PAPER



13 Create an accordian fold picture. Find two magazine pictures of equal size. Cut both into strips and mount the strips in an alternating fashion on another sheet of paper. Use an accordian fold to create a three-dimensional effect. Watch the picture change as you walk from side to side. 8c



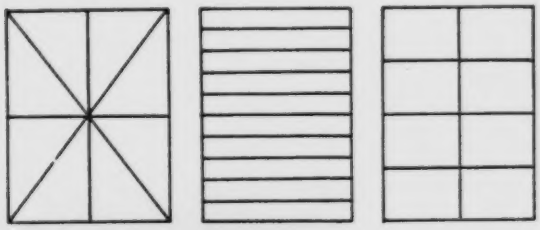


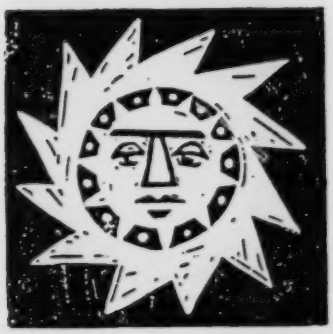
**14** Make collages of different color schemes using colors torn and/or cut from magazines. Limit the students to the colors, textures, patterns, and images they can find in the magazines. The color scheme is their choice.

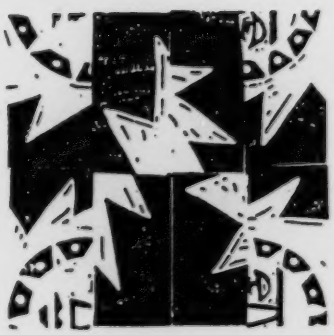
2(d,e,f,g,h)

**15** Take a drawing or a photograph from a magazine and divide it into congruent parts. Cut it apart and rearrange it in a new way. 8a, 8b

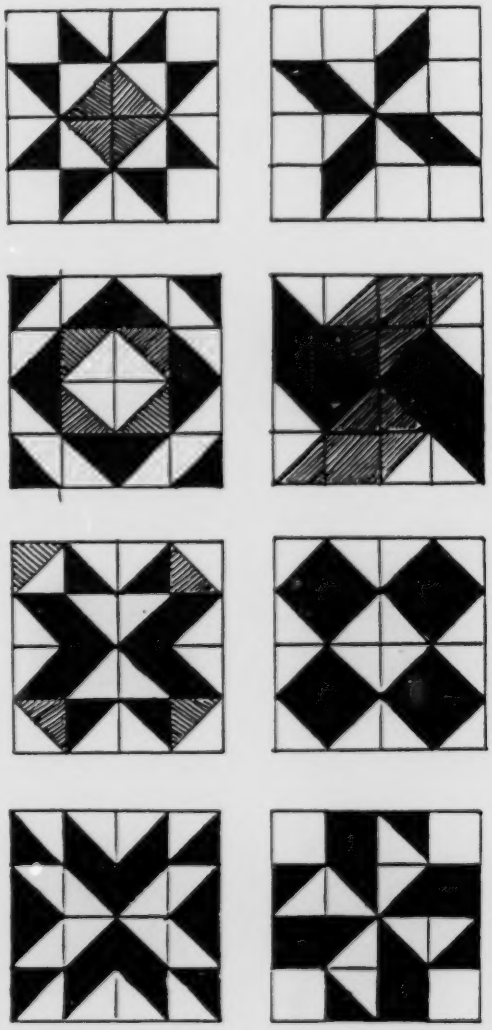
Try drawing a picture based on the new arrangement.



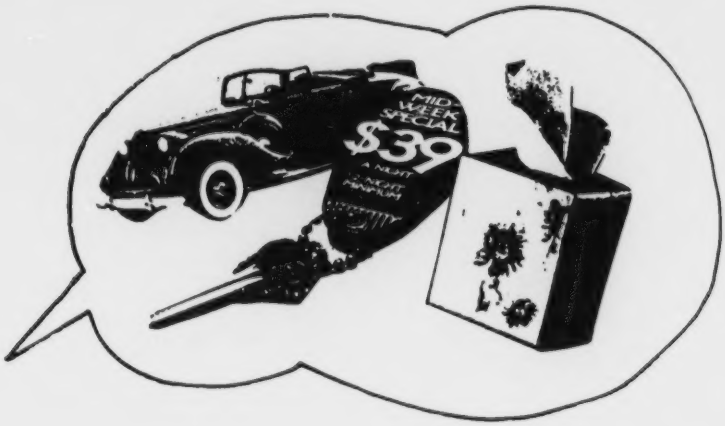




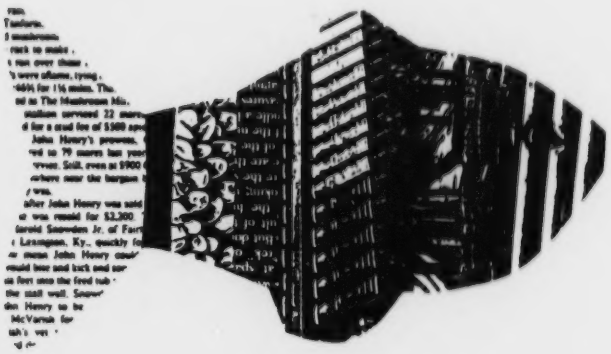
**16** Design a quilt square from paper. Collect colored papers (especially wrapping paper with small patterns). Look at a book on quilts for numerous ways to design the square. The designs below are created from squares and the triangles resulting from cutting the squares diagonally. Have the students make templates from tagboard to use as patterns for cutting the quilt pieces. The colored pieces are arranged and pasted onto another sheet of paper. 6a, 8a, 8b



# 4 PAPER

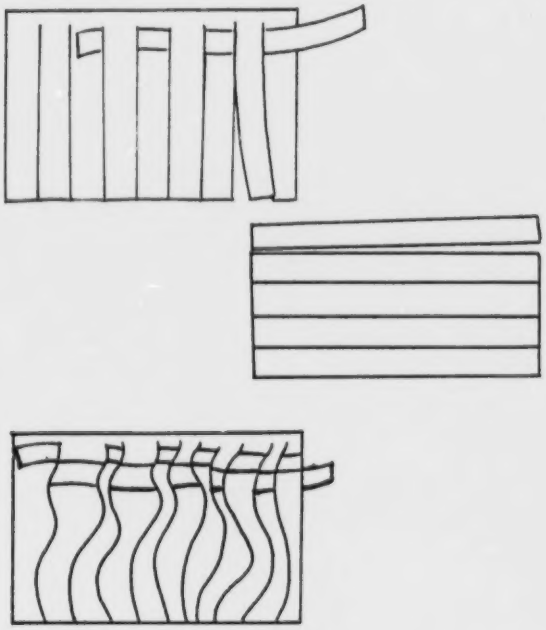



17 From a magazine, cut out an interesting character. Add a voice or thought bubble and fill it with other cut-outs. Now write a story to go along with your visual image. 8a, 8d



18 Have your students cut strips of colors, textures and patterns about 7" long and paste them next to each other. When a 9" x 12" sheet is covered with the strips, have the students cut out a large shape (e.g., Christmas stocking, butterfly, fish, etc.) and mount this on another sheet. 8a, 10

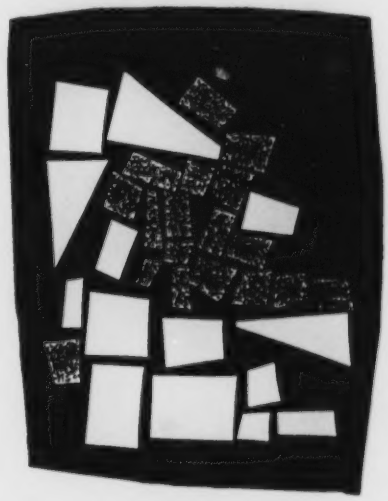
**19** Weave two photographs together. Choose two photographs that are different in color and/or visual texture. Cut the first as shown, leaving one edge intact. Cut the second into strips and weave these into the first picture. You'll be able to see both pictures at once. 6a, 8a, 8b, 10b



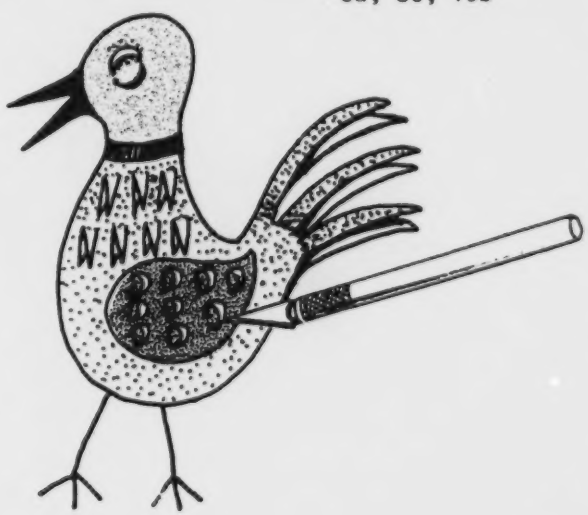
Try curving your cuts and then weaving the two pictures.

**20** Create a super sandwich. Use colored paper, cut and/or torn, to produce a deli special! 8a

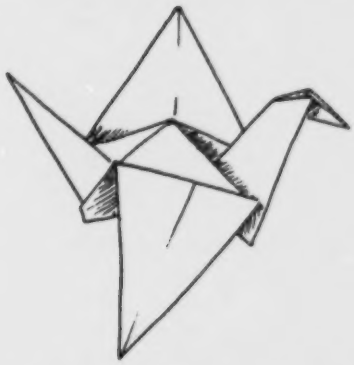
**21** Create a mosaic design from cut paper. Cut colored pieces from old magazines, wrapping paper or construction paper. Lightly draw the object(s) on white or colored paper. Glue the small pieces of colored paper to create the image. 6a, 8a, 10b



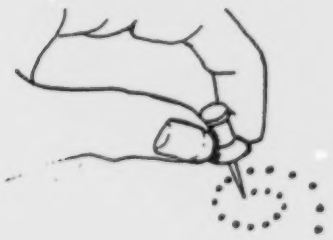
**22** Create surface texture on paper by cutting and folding parts of the paper. Use an X-Acto knife or a pair of small scissors to make the cuts; fold the cuts forward so that they will catch the light and create shadows to give a dimensional look to the subject. 8a, 8c, 10b



# 4 PAPER



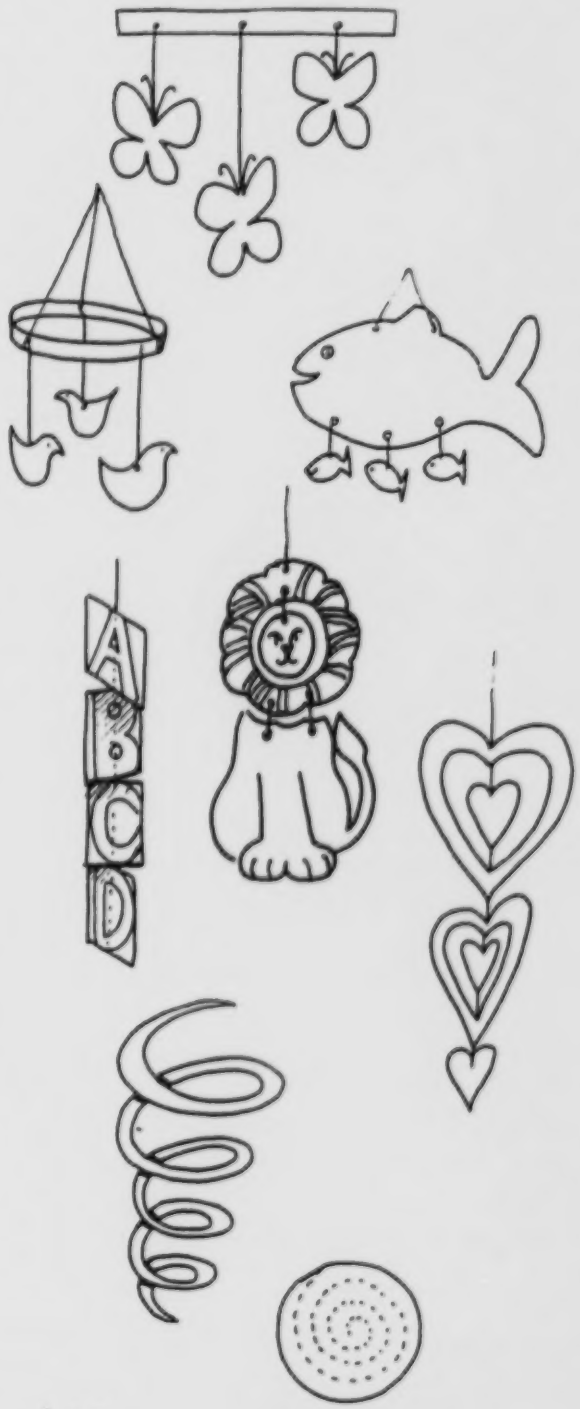
**23** Check out a book on Origami, the Japanese art of paper folding, and try folding a bird, a star, a hat, a house... Not only will you be fascinated, but you'll learn a lot about following directions and having patience as well. Math-oriented types will also begin to see a close relationship between origami and mathematics. 8c



**24** Create surface texture on paper by punching. Collect a variety of items that will create "punch holes" of different sizes (push pins, upholstery pins, nails, the point of a compass...). Use construction paper, water-color paper, or manilla folders. Very lightly draw the desired pattern on the paper. Place the paper on a foam meat tray or piece of corrugated cardboard to protect the working surface. Punch the holes, varying the depth of the punch to vary the size of the holes. Make bookmarks or notecards. Try displaying the piece in a window, letting the sun highlight the pinpricks.

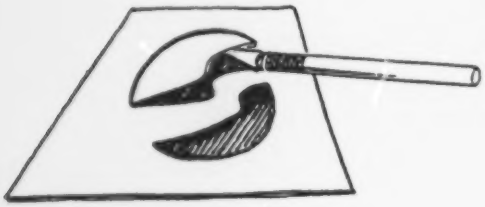
6a, 10a,b

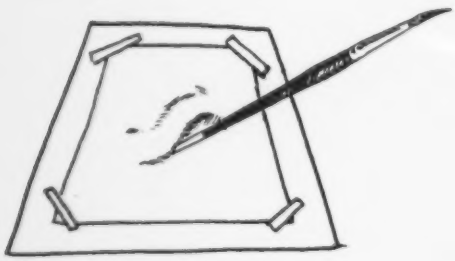
**25** Use paper (or clay) to create mobiles. Here are just a few sample mobile arrangements: 8a, 8c

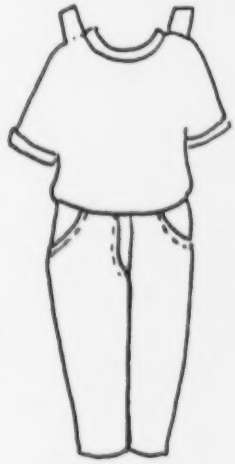


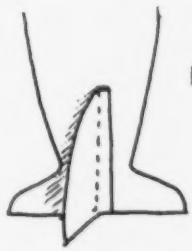
**26** Embossing gives an elegant sculptural effect to paper. Usually damp paper is run through a press against a metal plate, but it is possible to emboss without using a press. Use an X-Acto knife or scissors to cut out shapes to be embossed from tagboard or lightweight cardboard. Place a sheet of smooth watercolor paper over the cardboard and burnish the back of this sheet with a blunt instrument like a "capped" marker or the end of a paintbrush. This will create a raised effect on the other side of the paper. This same method works using watercolor paper over a linoleum block design.

8a, 10b









brads

**27** Create your own paper dolls. Use tagboard or railroad board for the figure. Design clothes and attach to the figure using brads, folding tabs or velcro. To make the doll stand up, glue a piece of tagboard on the back or add a slotted piece of cardboard as shown.

Link this with a history unit by clothing the dolls in period costumes. Have your students create clothing depicting dress styles "now" and dress styles "back then." Try life-size figures.

8a, 8c

# 4 PAPER

**28** There are many techniques to give paper a sculptural effect and many books written on the subject (see Paper: Folded, Cut, Sculpted by Florence Temko and Creating With Paper by Pauline Johnson).

As an introduction to paper sculpture, I demonstrate in front of the class using two pieces of white paper. I leave one flat on the table and crumple the other one. Then I ask the students to tell me the difference between the two pieces.

"The second piece is all wadded up."

"How do you know?"

...long pause...

"I can see the shadows."

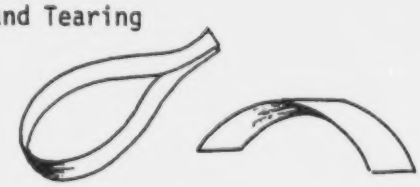
That is the key to paper sculpture. Though both pieces remain white, portions of the second piece appear darker because of the play of light on the folds.

"What are some other methods to obtain a sculptural effect with paper?"

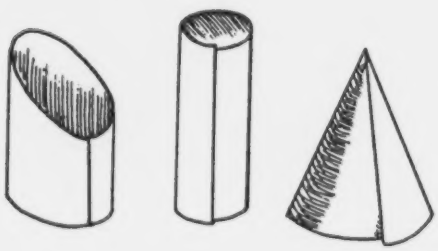
As they name methods with which they are already familiar, I make samples:

Cutting and Tearing

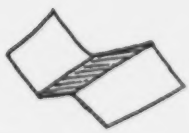
Bending



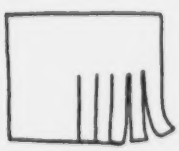
Rolling



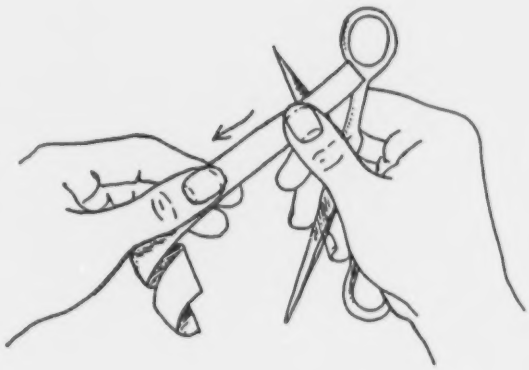
Folding



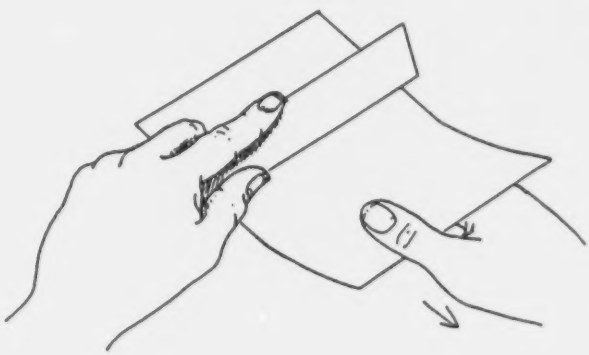
Fringing



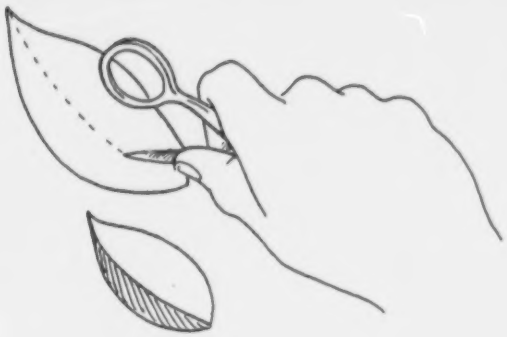
Some methods, like curling and scoring, need to be demonstrated.



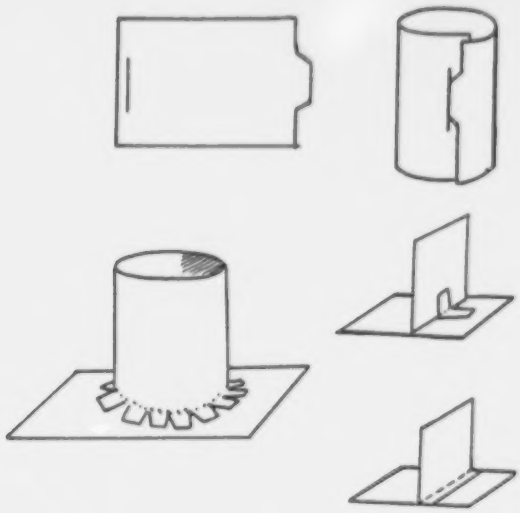
Use a pair of scissors to curl paper by holding the paper against the blade of the scissors and pulling the paper with the other hand.



Use a ruler to curl paper by pressing down with the edge of the ruler while pulling the paper with the other hand.



Score with scissors or an X-Acto knife. Be careful not to cut all the way through the paper. Fold on the scored line, AWAY from the score.



"What are some ways of fastening two pieces of paper together?"

Many of these may be familiar:

glue, rubber cement, paste

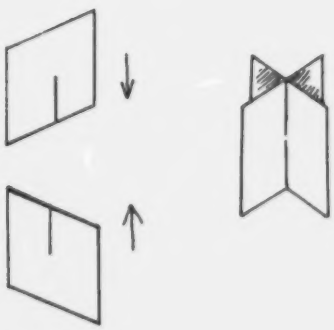
staples

straight pins

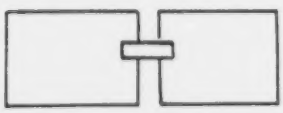
brads

Some may need demonstrating.

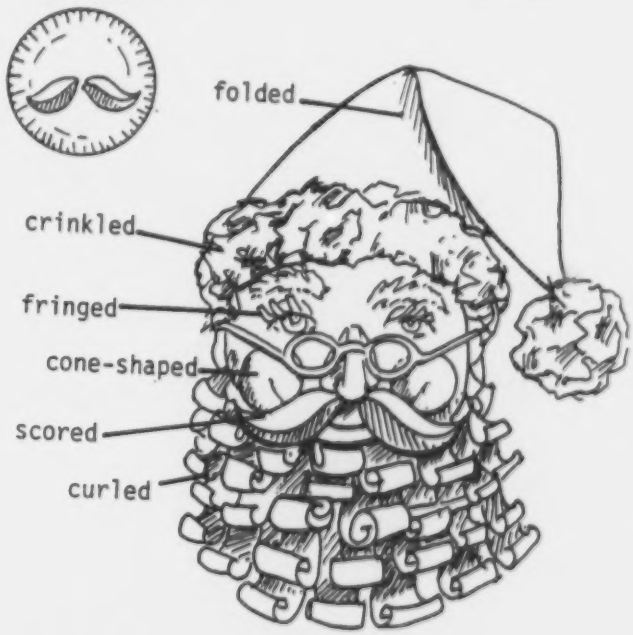
Slits



Tabs

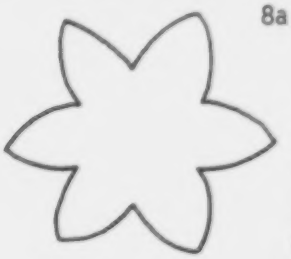


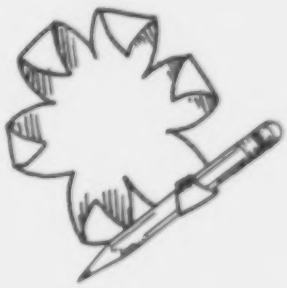
Then the challenge...
Using the sculpting and fastening techniques just discussed, have the students create a paper Santa (or owl or lion or whatever you decide) out of white paper only. Provide them with an assortment of paper (tissue, typing, construction, tagboard...). Give each student a white paper plate to use as a base. You'll be amazed at the ingenious ways your students will sculpt and fasten the paper. 8a, 8c



29 Use the same sculpting and fastening techniques found in the preceding lesson to create a bulletin board display or paper mural of three-dimensional spring flowers. This time allow the kids to use colored and/or patterned paper. Here are just a few more paper sculpture ideas:

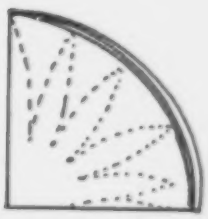
8a, 8c

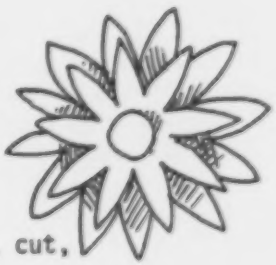




Cut and curl

Fringe and curl





Fold in quarters, cut, layer.

Curl and layer

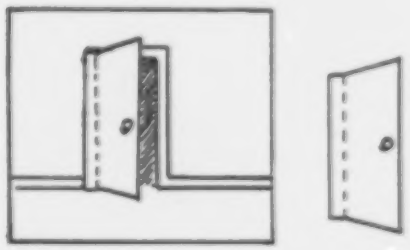
30 It's easy to link paper sculpture ideas with other areas of study in "pop-up" book creations. Here are a few for you to try. Encourage your students to invent their own ways of adding motion AND dimension to paper.

8c

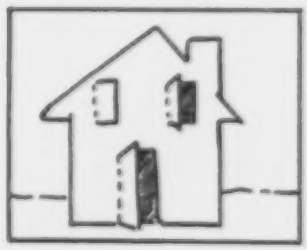
## LIFT-UPS

Here are two methods to create doors, windows and shapes that "lift-up."

1. Cut out the shape to be "lifted" allowing a 1/2" - 1/4" hinge. Glue the hinge on top of the drawing.



2. Using an X-Acto knife or small pointed scissors cut out the shape and fold it toward you. Glue another small piece of paper behind the "open" shape if desired.

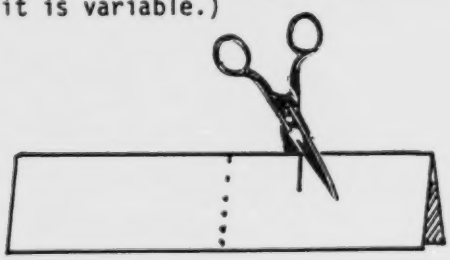


Try:

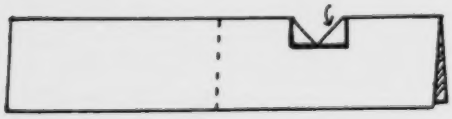
- creating "lift-up" pictures to depict opposites (e.g., lift up a "big" elephant to reveal a "small" mouse);
- linking "lift-ups" with inside-outside pictures (e.g., lift up the lid of the pirate's chest to reveal the treasure);
- creating an Advent calendar (or Santa's workshop, or a skyscraper, or ...?) with windows and doors that open to reveal surprises.
- making a time line as a link with a history unit. Lift up a flap that says 1492 to reveal the three ships of Columbus;
- creating a science bulletin board display of animal habitats with rocks that "lift-up" to reveal the home of snakes or branches of trees that "lift-up" to reveal nesting birds;

## TALKING MOUTHS

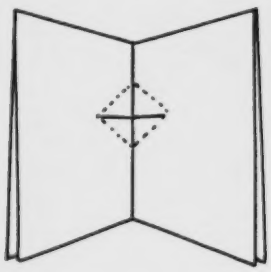
To create a talking mouth, fold a 12" x 18" sheet of white drawing paper into booklet form. Unfold. Fold again lengthwise, as shown. Cut a slit 1 1/2" long. (The size and placement of this slit is variable.)

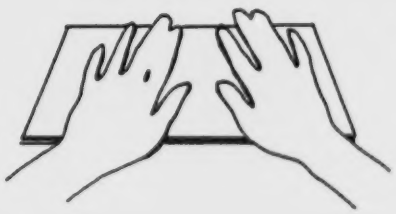


Fold triangle shapes. Make sure one end of the fold is at the end of the slit. First fold the triangles toward you; then fold them away from you.



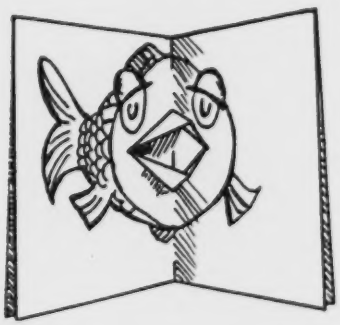
Open the whole sheet and refold it into the original booklet form. The mouth slit should be on the inside. With the booklet partially open, reach in and pull out each side of the slit, reversing the fold.



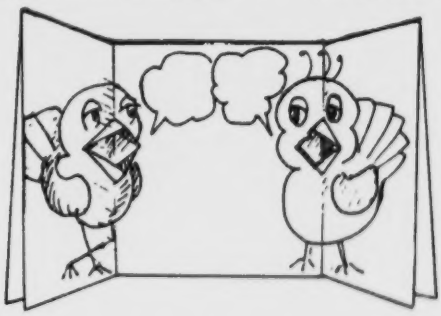


Close the book and press down to "teach" the book to talk.

Open the book and you have a "talking mouth."



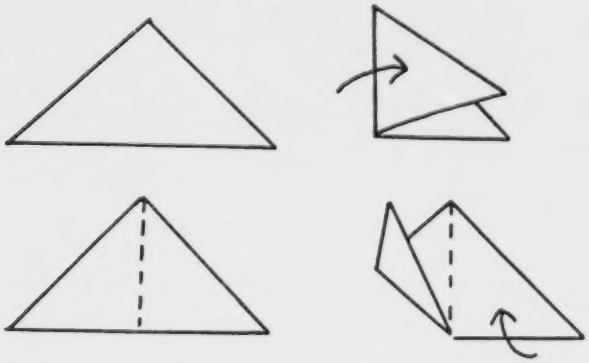
- If you're studying Northwest Coast Indians, have the students make talking totems with voice bubbles containing the words of the totemic animal.
- If you're studying phonics draw an animal whose name contains the sound being studied (e.g., a cat for the short "a" sound). See the Language Arts Section of the Art Integrated Lessons.
- Fold the paper twice as shown. Create paper conversations or introductions.



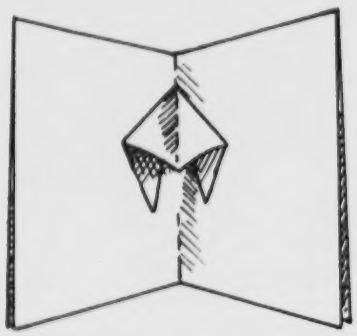
- If you're studying food chains have a bird eating a frog, a frog eating a fly, a fly eating a....., etc.

Language Arts: Short Vowel Sounds

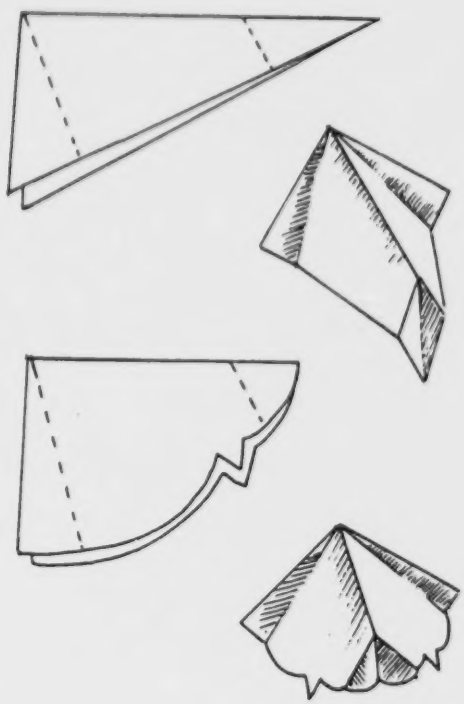
Another way to make a "pop-up" beak, nose or whatever, is to top-mount a piece of paper. Start with a triangular shape about 3" long. Fold tabs for gluing as shown.



Position the center fold of the triangular piece over the center fold of the booklet. Glue the tabs facing either in or out.

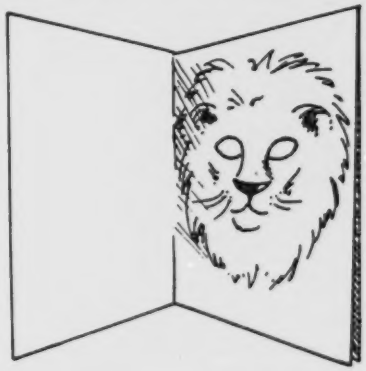


Once your students understand the necessary alignments of the folds, let them fold and cut the triangle in different ways to achieve different effects. (You'll find lots of good examples in Dinner Time by Jan Pieńkowski.)



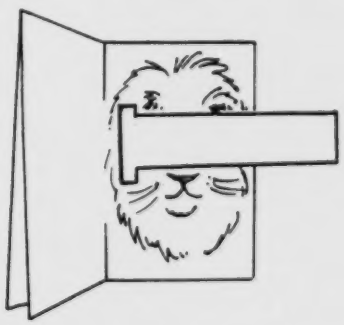
## MOVING EYES

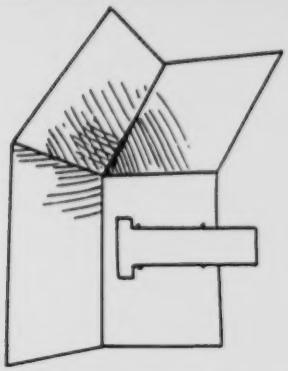
To create eyes that move, have each student draw a face on one side or the other of a 12" x 18" sheet of paper folded into booklet form. This method will NOT work if the face is drawn over the center fold.



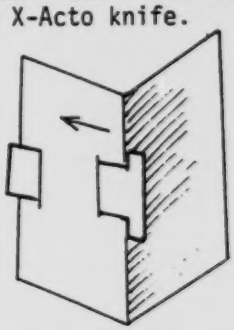
Cut out the eye shapes with an X-Acto knife. Use a cardboard protector to keep from cutting through both sheets.

Cut a "T" shape, slightly wider than the eyes

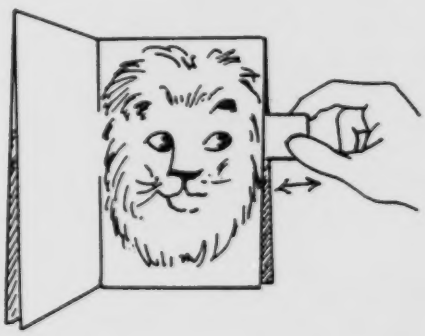




Cut a "T" shape from tagboard or heavy paper, slightly wider than the eyes and 6"-9" long. Position it under the eyes. Mark dots as shown. Cut slits between the dots with an X-Acto knife.



With the back of the booklet facing you, slide in the T shape. Turn the booklet around and pull the tab as far to the right as it will go. Make a pencil dot in each of the eyes, so that the eyes appear to be looking to the right. Make these darker with a marker. Now push the tab to the left and the eyes will move to the left. Trim the tab if necessary. (Reverse the above directions if the face is drawn on the left side of the page.)

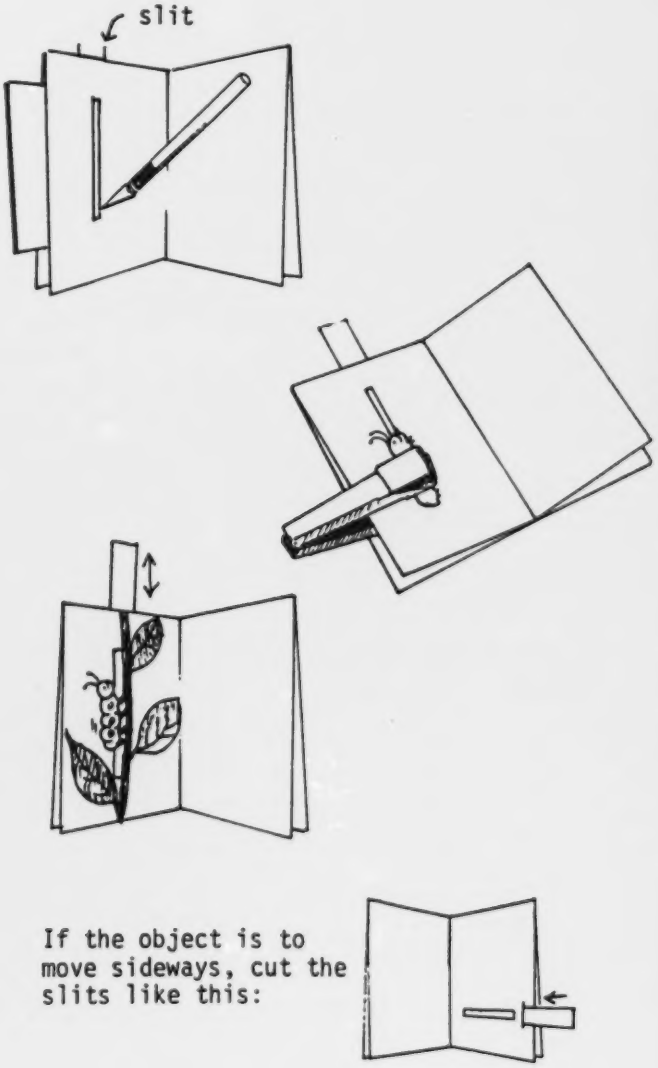


## BOBBING HEADS

Create a paper spring by gluing and folding two 1/2" wide paper strips. Glue one end of the spring to a paper head and the other to the drawing of the body. This will create the effect of a bobbing head.

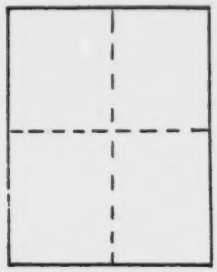
## TRAVELING OBJECTS

To make a caterpillar climb up a tree or a butterfly sail through the air, use an X-Acto knife to cut a "path" about 1/2" wide and 2"-8" long on one side or the other of a piece of 12" x 18" sheet of white paper folded in booklet form. (Use a cardboard protector to keep from cutting through both sheets.) Cut slits as shown. Cut a tab from tagboard or heavy paper about 1" x 10" long. Insert this through the top slit. Staple the paper object to the tab. (This is the hardest part of this project.)

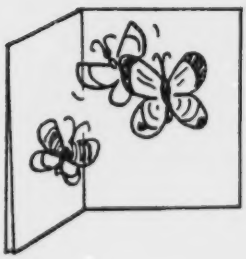



If the object is to move sideways, cut the slits like this:

31 Combine a paper folding idea with a drawing idea. Here are a few:



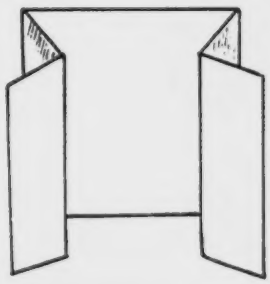
This is probably the most common fold.



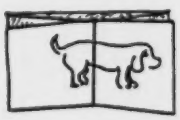
Try folding "off center."

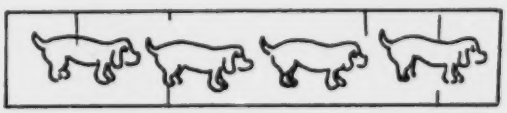
Try cutting a shape out of the front side.

Make the whole card a shape.

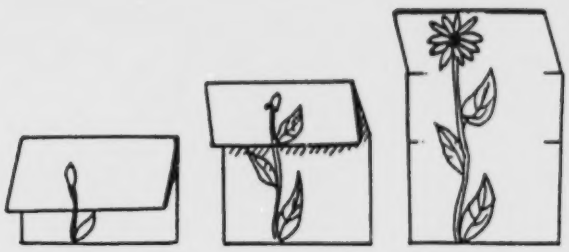


Use a double fold.
This fold allows for lots of surprises.

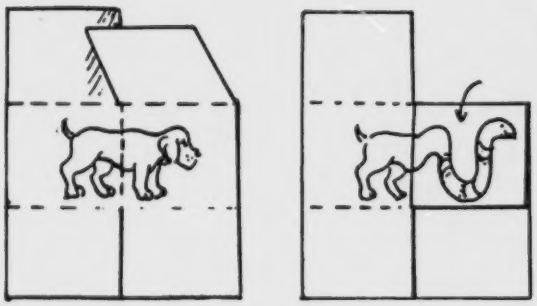




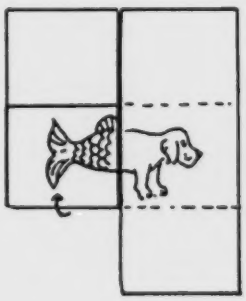
# 4 PAPER

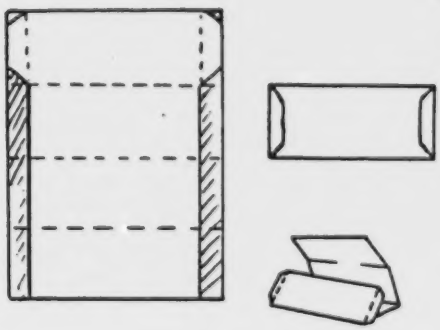


A drawing that "grows" as you open the card.



Folded interchangeable drawings.

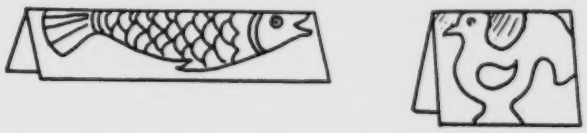




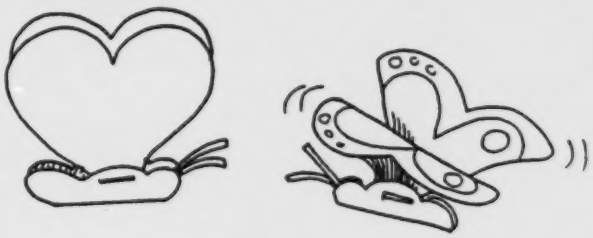
A folded sheet that "seals" itself. (Trim away shaded parts.)

**32** Create three-dimensional animals from paper. There are lots and lots of ways. (See Creating With Paper by Pauline Johnson, Paper: Folded, Cut, Sculpted by Florence Temko and Paste, Pencils, Scissors and Crayons by Gene Baer.)

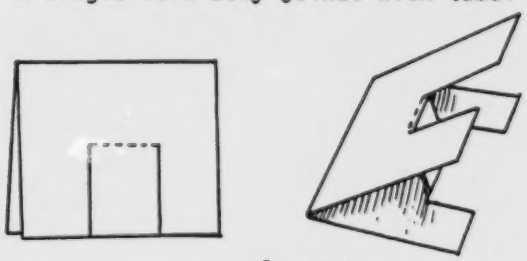
Animal shapes from a single fold:



A single fold body with the addition of wings:



A single fold body joined with tabs:

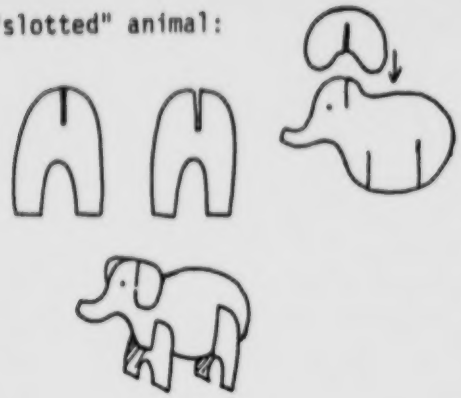


glue tabs

with the addition of a single fold head:

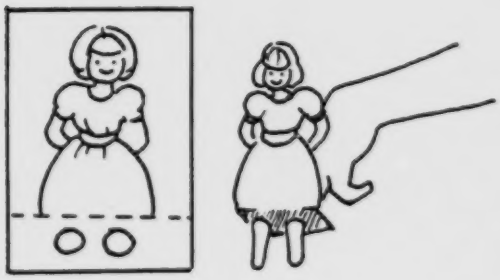
add horns, a mane, ears...

A "slotted" animal:

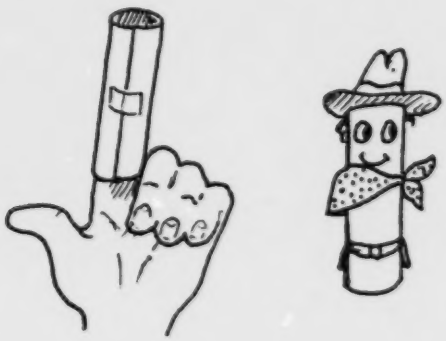


## 33 Create paper puppets... 8c

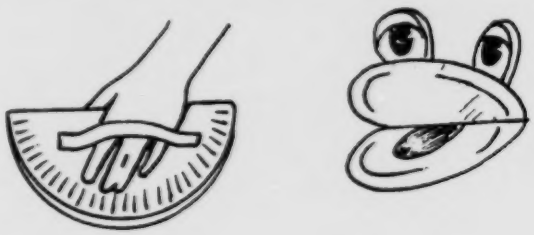
Use a filing card or stiff cardboard to make a "walking puppet."



Decorate a paper tube.

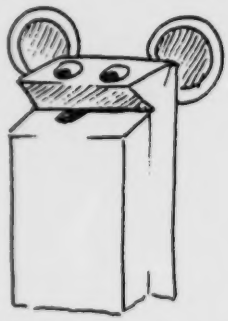


Fold a paper plate and decorate with construction paper.

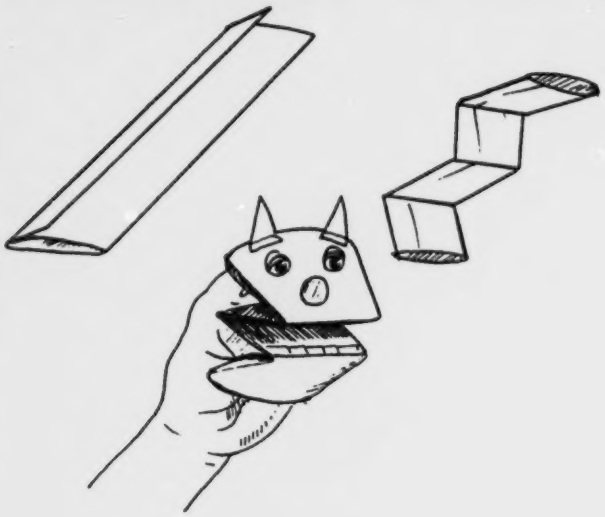


Create a two-sided paper figure. Sandwich a stick between the front and the back.

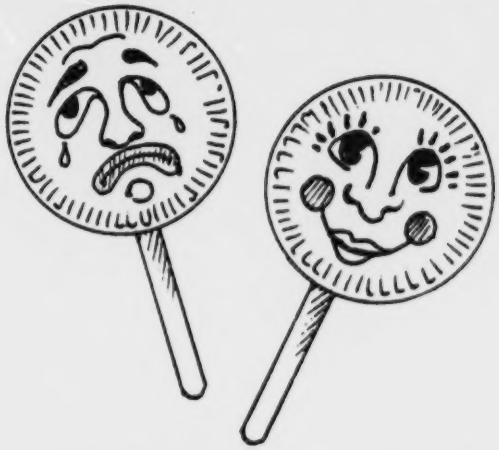
Create a paper bag puppet.



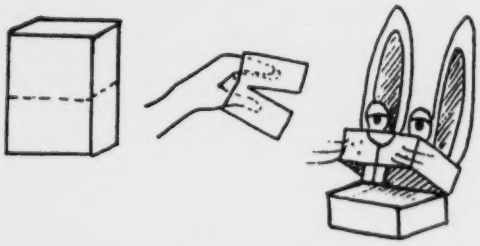
Stuff part of a bag with crumpled paper. Add a cardboard tube for a handle; tie with string.



Fold a 9" x 12" piece of paper as shown to form a simple hand puppet.



Use markers, colored construction paper and/or the paper sculpture techniques discussed in Paper Lesson # 28 to create two paper plate masks, each depicting an emotion. Glue the masks back to back. A turn of the wrist displays the separate characters.



Cut three sides of an individual size cereal box, leaving the back of the box intact to form a hinge. Decorate with paper, paint, yarn, markers, etc.

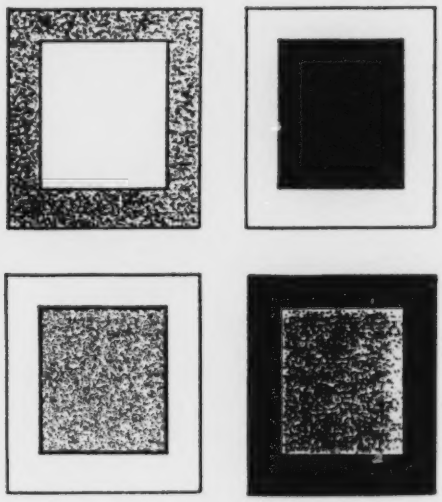
Create a shadow puppet from heavy paper. Punch and pierce the paper for a more interesting silhouette. Use colored acetate, paper doilies or lace for special effects. Hinge with brads.

**34** There is a sort of magic that happens when a picture is framed, matted, or mounted. Mounting a picture simply means to attach it to a larger sheet of paper or cardboard. Matting a picture means to display it through a window cut in paper or cardboard. That little bit of extra effort causes the picture to silently say, "Look at me. I'm important."

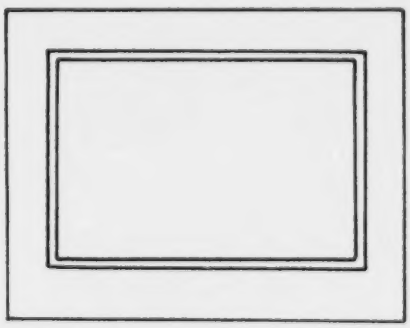
(One way to achieve a framed look without matting or mounting is to "pre-draw" a frame with a marking pen or pencil. Instruct the students to keep their drawings within the "frame.")

Background color

Choose a color for the background of the picture that will not detract or lead your eye away from the picture. White, off-white or gray is a "safe" choice. Some people prefer the higher contrast of a dark frame with a light picture (or a light frame with a dark picture). If a colored mat is desired, choose a color that is predominant in the picture.

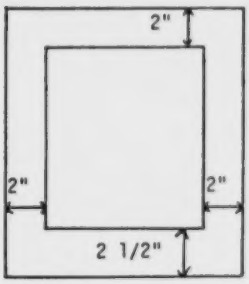


For a bit of extra class, a small inner mat can be added. (When mounting a picture it's simply the addition of another mount.) Try matting a light picture on a light background with a small liner of a darker color (or vice versa).



Size

A picture looks best when mounted or matted slightly above center. Keep the top and sides of the background piece equal, but add a half inch to the bottom measurement.




Cutting

Mats made from heavy paper or tagboard can be cut with scissors. Heavier mats require the use of a mat knife or a mat cutter. (Small hand-held mat cutters which will bevel the edge of the mat board are available for under $25.) Draw the guidelines on the back of the mat board. Use a metal-edge ruler as a guide and draw the mat knife several times along the guideline. (Don't try to cut through the board with just one pass of the knife.) If professional results are desired, visit your local gallery or frame shop.

A quick mounting method:

Trim the standard 12" x 18" sheet of paper to 11" x 17" before giving it to the student. The resulting artwork is then easily mounted on a 12" x 18" sheet of construction paper, creating a 1/2" border.

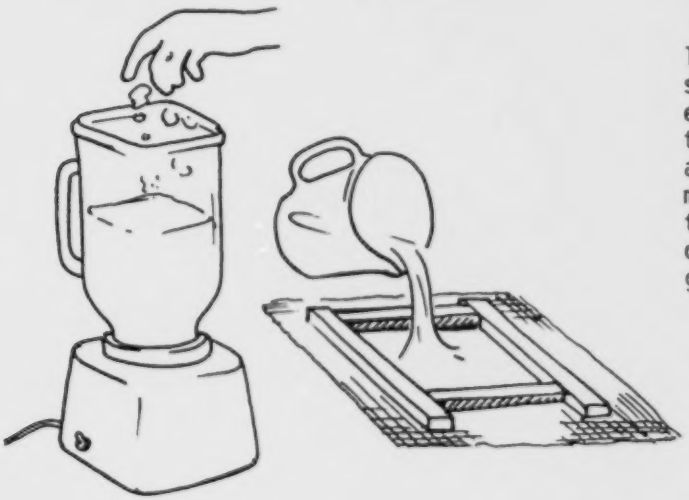
An idea...

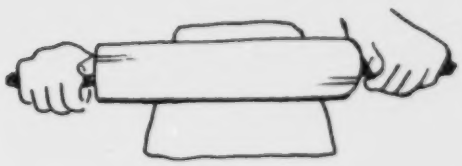
Cut a set of mats from neutral colored mat board to fit 12" x 18" pictures (or the size most appropriate for your class). Attach the student art work to the back of each mat and slip the matted pictures behind two wooden runners that have been permanently mounted to the wall. Change the pictures periodically. The cardboard mats give the artwork a professional look.

# 4 PAPER

**35** Let each student in your class experience papermaking. (Actually it's paper recycling, but it will give your class a chance to experience the pulp-to-paper process.

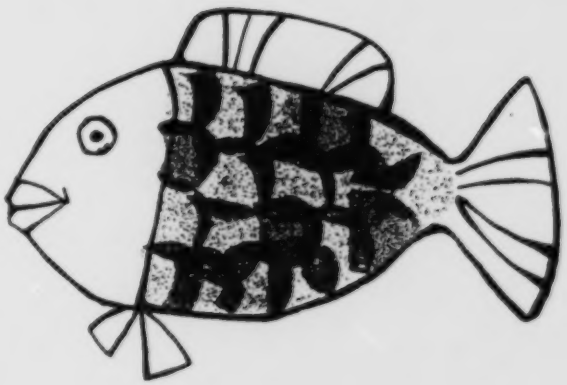
Fill a two-quart blender about two-thirds full with water and add a handful or so of shredded paper--paper towels, napkins, newsprint, construction paper, blotters or junk mail torn into half inch pieces. You may also want to add cornstalks, banana peels, thistles, or parts of dried flowers for interesting textures. Run the blender in short bursts at first, adding water if necessary. Blend at medium speed until the mixture is like a thick fog. Pour the contents into a bucket until you have a few gallons.



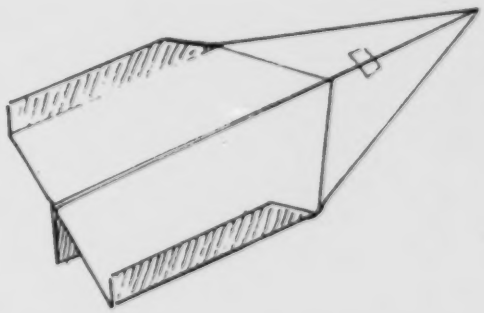


Place a wood frame on top of a screen. Pour the pulp mixture through the screen over a sink or outdoors over the lawn. Remove the wood frame. Transfer the paper to a piece of felt and roll out the excess water with a brayer or rolling pin.

Note: For colored paper, add bits of torn colored tissue paper.



**36** Use tissue paper to create overlapping transparent effects. Brush starch on white paper and lay a piece of tissue on the starch. (Be sure the layer of starch is slightly larger than the piece of tissue. Cover the tissue with a thin layer of starch and add another piece of tissue. Continue in this manner to create overlapping shapes. Use this method to teach your kids about the overlapping scales of a fish or the shingles of a roof. 6a, 8a, 8d



**37** Combine paper folding techniques with a unit on flight and have a paper airplane contest. Require that the airplane be constructed from an 8 1/2" x 11" sheet of paper. (Decide if everyone is limited to the same kind of paper and if paper clips are allowed for added weight to help push the plane through the air.) 8c

ART INTEGRATED LESSONS

This section contains art integrated lessons. I hope they serve to whet your imagination so that you'll be able to come up with your own creative combinations of art ideas linked with other subjects. Here are some questions which may help you in this direction.

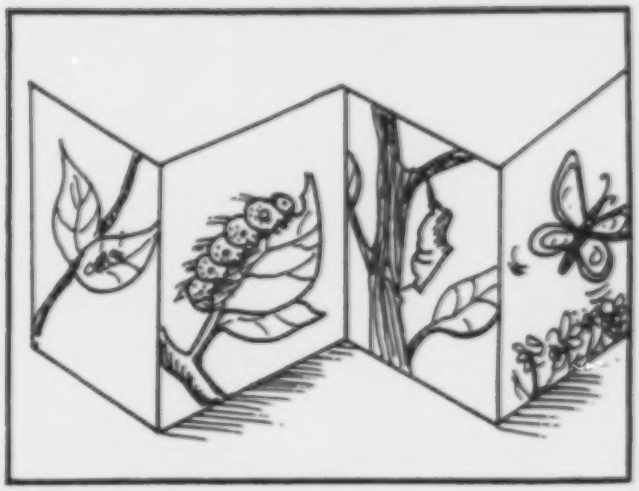
1. Is there an art project I could use to give my class a "hands-on" experience linked with the subject I'm teaching? (e.g., We're studying plants. My students could draw a leaf using line to create pattern; print a leaf to create leaf shapes; rub a leaf with crayon to create visual texture; paint fall trees using warm colors...)
2. Does the art lesson I have chosen fit the age level and/or ability level of my class? Will it stimulate curiosity?....imagination? Does it allow for many creative "right" solutions or will everyone's assignment look the same?
3. How many decisions does it involve?....
   too many--the student becomes frustrated, maybe gives up halfway through; has a negative art experience;
   too few--(like coloring in the lines of coloring books), the student is not exercising his "creativity" muscles.
4. What art principle(s) am I teaching? What is my minimal behavior expectation? e.g., The child will use reds, oranges and yellows when a warm color scheme is designated.
5. Is the art lesson I've chosen different from previous assignments or is it the same old crayon thing?
6. Does the lesson build upon past assignments? Am I trying to give my kids too many new art techniques without giving them time to experiment and practice? (Watercolors, clay, batik and printing all in one week may be a bit much.)
7. Is the lesson something I enjoy? (If you're not enthusiastic, don't expect your kids to be.)

**BEST COPY AVAILABLE**

*...neither what we teach nor any prescribed method of teaching is of much importance in itself. The things that really matter are that because of what we teach the children become interested enough to go on wanting to know; and that because of how we teach, and the example we present to them, the children should be able to think for themselves and have confidence in their own judgment.*

*Sybil Marshall*

# METAMORPHOSIS



OBJECTIVES:

Subject Area: The student will name and define the four stages of metamorphosis--egg, caterpillar, chrysalis and adult.
Art: The student will use line to define shape. The student will use types of lines to create visual pattern and visual texture.

ART EXPERIENCE: Drawing

MATERIALS: 6" x 18" drawing paper, drawing tools (pens, pencils, crayons, markers...)

PROCEDURE:

1. Divide a 6" x 18" sheet of paper into fourths as shown. Label each square from left to right #1, #2, #3, #4.
2. Review the growth stages of a butterfly.
3. Review the use of line to create visual texture and pattern. (See the Drawing Vocabulary Section.)
4. Instruct each student to draw pictures of the four stages of development, starting with the egg stage in rectangle #1. Emphasize the use of visual texture. Lots of small lines together can create a "furry" looking caterpillar. What combinations of lines can they come up with to create a "rough" tree branch or a "prickly" leaf? What are some ways to create beautiful patterns in the wings of the butterfly? (See Drawing Lessons #11, #14, #15, #18.)
5. When the drawing are complete, the paper can be folded in accordian book style.

VARIATIONS OR CORRELATIONS:

1. Collect four tree branches and set each one in a plaster- or clay-filled coffee can. On one branch the students attach leaves that have tiny clay or paper eggs on them. On the next branch the students place leaves (partially eaten) with clay or fur caterpillars on them. The third branch is made up of leaves and chrysalis shapes, and the fourth is made up of leaves and butterflies. Or each student is given an individual branch on which to create the four stages.
2. Use the storyboard format found in the drawing section of this handbook. The students draw the four stages and write a "soundtrack" or narration in the audio rectangle underneath the picture.

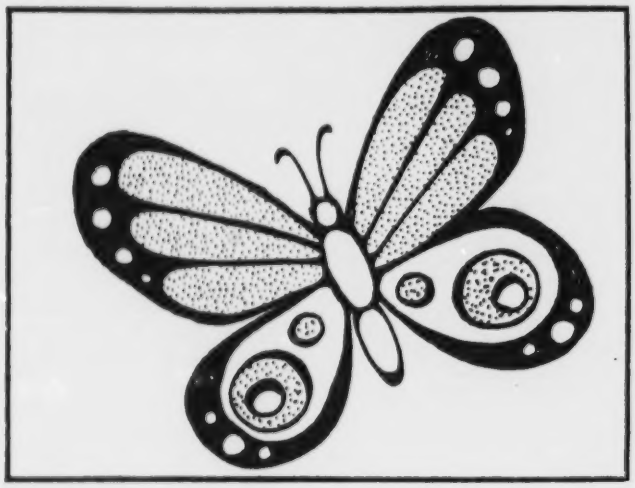
REFERENCE MATERIALS:

1. SVE Study Prints on moths and butterflies.

*Art is the lie that enables us to realize the truth.*

*Pablo Picasso*

# BUTTERFLIES



OBJECTIVES:

Subject Area: The student will name and describe the parts of a butterfly--head, thorax, abdomen, legs, and antennae. The student will define the term symmetry.

Art: The student will use line to create a symmetrical shape. The student will use warm and cool colors in designated parts of a picture.

ART EXPERIENCE: Drawing and painting (watercolor)

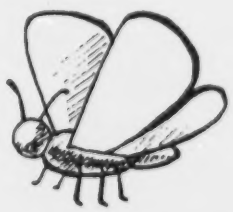
MATERIALS: Watercolors, crayons, fine line markers that do not bleed when watercolor is used over them, 9" x 12" white drawing paper, water containers, paper towels

PROCEDURE:

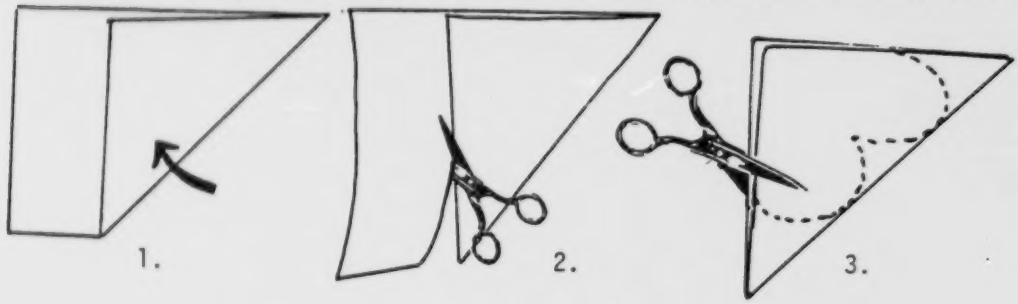
1. Review the parts of a butterfly's body--head, thorax, abdomen, legs and antennae. Teach the word symmetry (a "symmetrical" shape is the same on both sides of a division line).
2. Show pictures of butterflies. Are butterflies symmetrical? Are they the same on both sides? Where is the line of symmetry?
3. Draw a large butterfly on the board. Start with the head, thorax, and abdomen. Draw the wings. Remember that both wings attach to the thorax, not the abdomen. Decorate the wings with different patterns and shapes. Remember to emphasize that whatever is done to one wing has to be done to the other to keep the wings symmetrical.
4. Have each student draw a large symmetrical butterfly lightly in pencil on a sheet of white paper. Then have them hide the pencil and finish the drawing with a fine line marker (or one colored crayon).
5. Review warm and cool colors. To measure their understanding of warm and cool colors, let them color the butterfly using only warm colors for the top wings (nearest the head) and cool colors for the lower wings. Watercolors are used for this step.

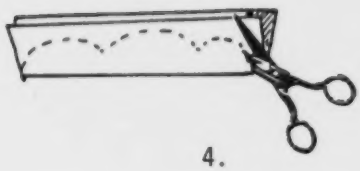
VARIATIONS OR CORRELATIONS:

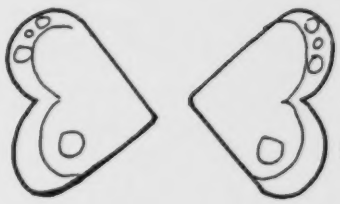
1. Create a three dimensional butterfly using oil based modeling clay and toothpicks. Use the toothpicks embedded in the clay to hold the clay head, abdomen and thorax together. Use pipe cleaners for the legs. Attach symmetrically decorated paper wings (colored on both sides).

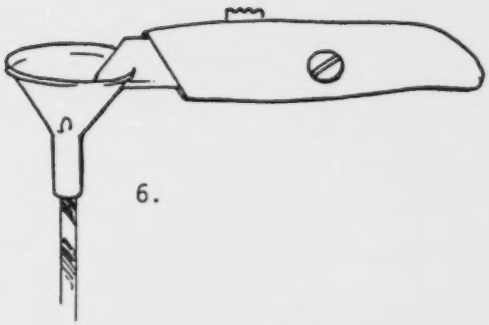


2. Create a three dimensional butterfly out of paper. Fold a 9" x 12" sheet of paper as shown in Fig. 1. Cut off the 3" edge and save this for the head-thorax-abdomen unit. (Fig. 4.) Lightly draw a heart shape on the triangular pieces and cut to create two double wing shapes (Fig. 2). Have the students color both sides of the wings symmetrically (Fig. 5).



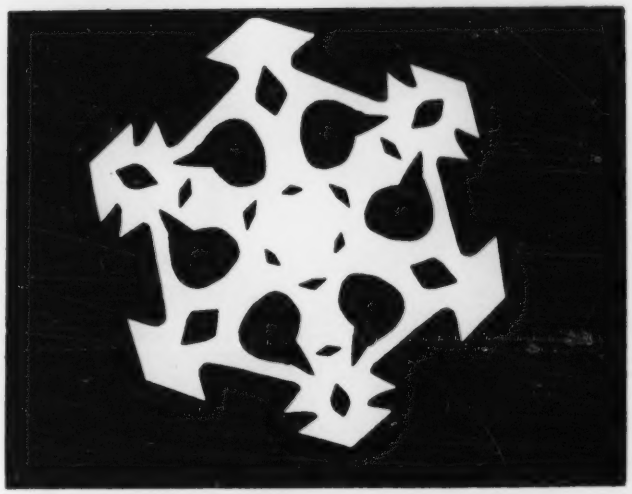



Buy balloon sticks and balloon cups from a neighborhood balloon store. Glue these two units together if they did not come as a single unit. Slash the balloon holder with a utility knife. Staple the wings into the body unit. Glue the body unit into the balloon cup. Glue on antennae, if desired, and flutter away! (You could do this assignment along with the first assignment on drawing butterflies and talk about the difference between two dimensional and three dimensional works of art. See SLO 8c.)

## SNOWFLAKES



OBJECTIVES:

Subject Area: The student will be able to identify different forms of water: solid, liquid, gas. The student will be able to identify a hexagon as a six-sided figure. The student will be able to state that water, in the form of a snowflake, forms a six-sided (hexagonal) crystal.

Art: The student will create a symmetrical shape using paper folding techniques.

ART EXPERIENCE: Paper cutting

MATERIALS: Scissors, 8½" x 11" paper with a large circle traced or duplicated on it for each student, photos of snowflakes

PROCEDURE:

1. As a link with the Science Unit, "Water," show the students several photos of snowflakes--water in crystal form. Ask them to describe what they see. In what ways are they alike? different? (The basic structure of snow crystals is hexagonal--six-sided. The structure of the snow crystal depends on the exact temperature conditions in the atmosphere as it forms. The variations are so limitless that no two snowflakes are identical.)

2. Draw a hexagon for the students. (See Drawing Idea #26 for a method of using a compass to create a hexagon.) Contrast the hexagon shape with a triangle, square and rectangle.

3. Have each student create a paper snowflake, following these steps:

   a. Cut out the large circle from the 8½" x 11" sheet of paper.
   b. Fold the paper as shown.

c. Cut an interesting line torward the point from the open edges. Do not cut all the way to the point. Cut the line toward the point from the other side as shown.

d. Cut several interesting shapes on the fold.

e. Open to see the finished snowflake.

Note: There are endless ways to vary the cuts. A paper punch is handy to have when cutting "inside" cuts. Punch a hole or two to give the scissors a place to start.

4. The snowflake can be glued to a sheet of construction paper, hung from a string, used in a paper mural, or used as a stencil. (See Color Idea #42.)

# DINOSAURS

OBJECTIVES:

Subject Area: The student will be able to recognize and name the following dinosaurs: Brontosaurus, Stegosaurus, Pteranodon, Elasomosaurus, and Tyrannosaurus Rex.

Art: The student will define texture as the feel of things, differentiating between tactile and visual texture, and use visual texture in a piece of artwork.

ART EXPERIENCE: Rubbings

MATERIALS: Scratch paper, 12" x18" white drawing paper, crayons, large tipped black felt markers.

PROCEDURE:

Session 1 (See Drawing Idea #36)

1. Review the word texture as the way something feels when you touch it. Some textures look smooth or rough even if you can't feel them (visual textures). Some things we know are rough or smooth by feeling them (tactile texture).
2. Have the students close their eyes and feel the textures of their hair, skin, clothes, etc. Have them give words to describe these textures--silky, scratchy, soft, etc.
3. Give each child a piece of scratch paper and a dark-colored, broken, peeled crayon. Explain that they will spend the next 10-15 minutes or so on a "rubbing" hunt. Demonstrate how to use the side of the crayon to create a rubbing. Discuss a few possibilities (bottom of shoe, etc.) Caution the students to be careful not to mark the textured surface being rubbed. Give the students boundary limits and excuse them for a given time period.
4. After the students return, let each student share his/her favorite texture with the class and tell where it came from.

Session 2

1. As a link with the science unit, "Earth Long Ago," have the students choose one of the five dinosaurs discussed in detail in the kit to illustrate in a finished manner. (The kit contains step-by-step instructions for drawing each dinosaur.)
2. After the students have practiced drawing the dinosaurs (this may take another session), have them complete a finished "texture" drawing of the dinosaur of their choice in this manner:
   a. Each student lightly draws the outline of the dinosaur in pencil, including trees, foliage, and background detail.
   b. A large-tipped black marker is used to trace the outline of the objects (coloring book style).
   c. The student then uses crayon to fill in the outlines with the textures discovered on the "rubbing" hunt.

*Every man is the son of his own works.*
*Miquel de Cervantes*

## HABITATS

OBJECTIVES:

Subject Area: The student will be able to classify animals using the characteristic of habitat.
Art: The student will use line to define shape.

ART EXPERIENCE: Drawing

MATERIALS: Paper, drawing tools (pencils, markers, crayons, etc.)

PROCEDURE:

1. Review animal habitats. Have each student choose an animal (or group of animals that live in close proximity) and research the "home" of the animal(s). Often the home of an animal is "hidden" for the protection of the animal.
2. The task of each student is to create an inside/outside drawing depicting an animal habitat. A tree at first glance is a combination of leaves, branches and a trunk, but it shelters birds, insects and animals. If we could "see through" the grasses of a marsh we could see nesting birds. If we could see behind a big rock on the ocean floor we might see a lobster or a crab.
3. See Drawing Lesson #38 on creating inside/outside drawings. Teach the students the method of making a pencil carbon tracing described in Lesson #26.
4. After the two sketches are lightly drawn in pencil, have the students use crayon, colored pencils (and/or paint) to finish the project.

VARIATIONS AND CORRELATIONS:

1. Create a large bulletin board using paper "lift-ups" (trees that open to reveal homes for birds, grass tufts that lift up to reveal nests, rocks that lift up to reveal bugs and snakes, etc.). Change the habitat from time to time to an ocean scene, a forest scene, etc.
2. Create a fantasy habitat full of trolls, elves, etc.

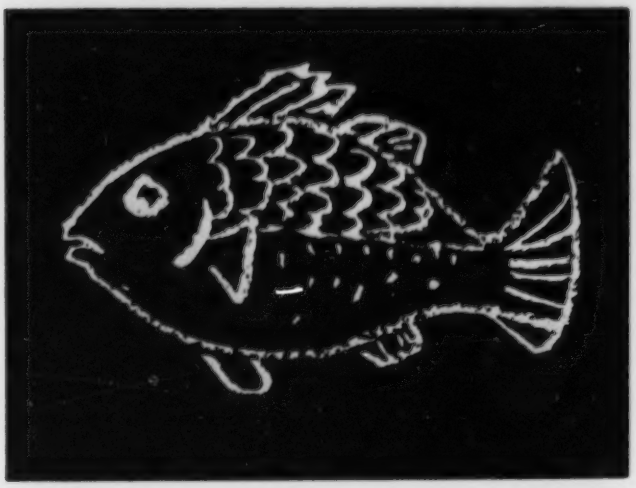
REFERENCE MATERIAL:

Tison, Annette and Talus Taylor. Inside and Outside. Columbus, Ohio: Charles E. Merril Publishing Company, 1980.

*Art is the giving by each man of his evidence to the world. Those who wish to give, love to give, discover the pleasure of giving. Those who give are tremendously strong.*

*Robert Henri*
The Art Spirit

# FISH



OBJECTIVES:

Subject Area: The student will demonstrate a knowledge of the anatomy of a fish by drawing a fish including the dorsal, pectoral, pelvic and anal fins.
Art: The student will use types and properties of lines. The student will use a complementary color scheme and will utilize at least five different patterns in a piece of artwork.

ART EXPERIENCE: Drawing

MATERIALS: Oil pastels, 12" x 18" black construction paper

PROCEDURE:

1. For an introduction to "fish," pretend you are from another planet and have never seen a fish before. Have the students verbally describe what a fish is:

   "They have gills."

   "What are those?"

   "They breathe through them."

   "Oh, so their gills are where my nose is?"

   "No. They're slits on the sides of their bodies."

   "Slits?"

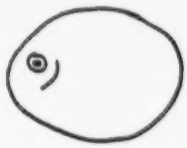
   "And they have scales."

   "I have one of those. I weigh myself on it every morning. Do fish have a weight problem?"

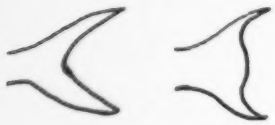
   "No..."

   This can go on for awhile. The kids will give you some wonderful descriptions that you can twist around and have fun with. It is hard to describe a fish. (There are over 30,000 different kinds of them.)

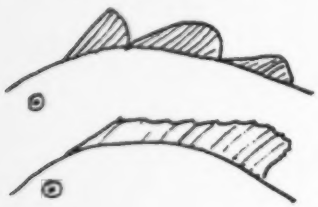
2. Come back to earth and discuss the anatomy of a basic fish with your class. (A goldfish on hand would be nice.) Fish have a great variety of forms and habits depending on where they live, but as a beginning, draw a free-form oval on the board. It can be fat or skinny. Add an eye and curved line for the gill opening. (You may want to discuss <u>how</u> a fish breathes at this point.

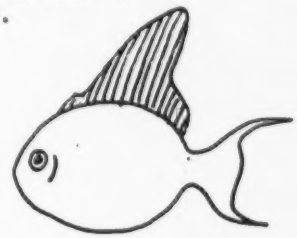


3. The fins enable the oval shape to move. Add a tail fin to the oval shape. There are several varieties.

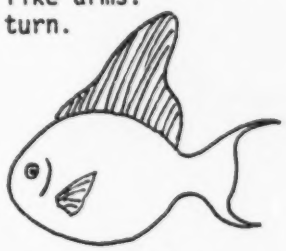


4. The fin on the back is the dorsal fin. Fish can have one, two, or three dorsal fins. This fin keeps the fish from rolling.

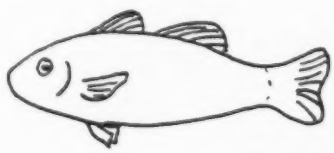


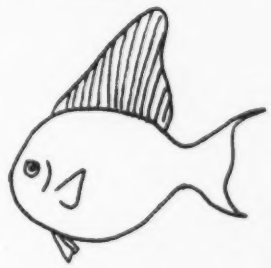


5. The fins on either side are called the pectorals and are like arms. They are located just behind the gills and help the fish turn.

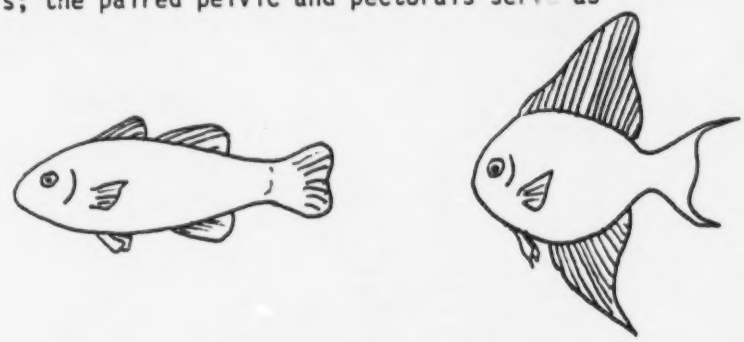


6. The pelvic fins are just below the gill area. They correspond to our legs.

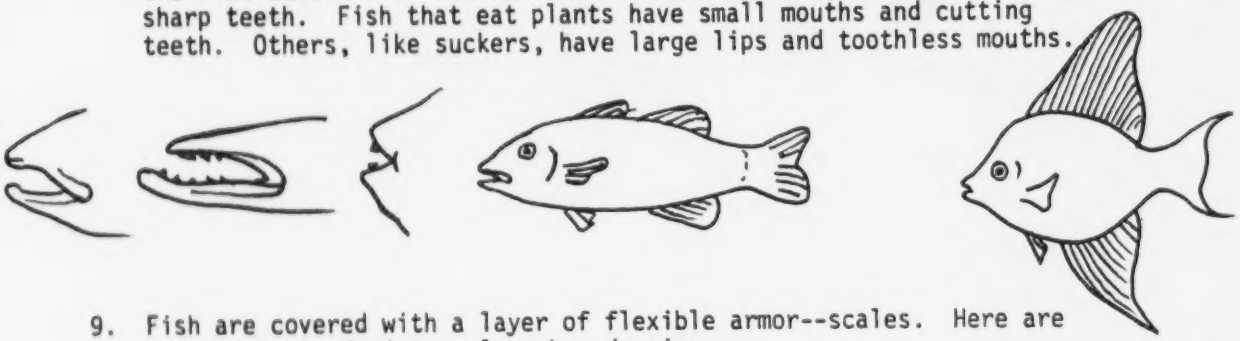




7. The anal fin is on the bottom, close to the tail. The dorsal and anal fins serve as keels; the paired pelvic and pectorals serve as rudders.

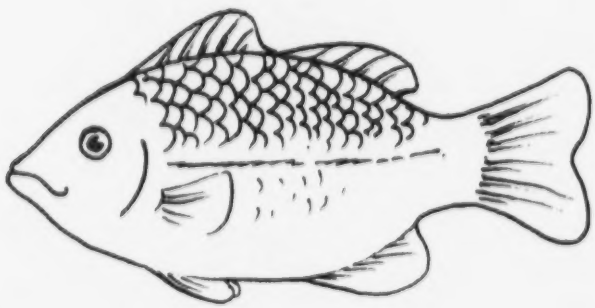


8. Fish mouths and teeth differ greatly depending on the kind of food the fish eats. Fish that eat other fish have large mouths and long sharp teeth. Fish that eat plants have small mouths and cutting teeth. Others, like suckers, have large lips and toothless mouths.



9. Fish are covered with a layer of flexible armor--scales. Here are a few ways to depict scales when drawing.

10. Fish have a special sixth sense in the form of a lateral line that runs from the head to the tail along the side of the body of the fish. This organ feels vibrations that are too low to be heard by the human ear.



Practice drawing fish shapes with your students. Let them find pictures of specific kinds of fish. To create a "finished" fish picture, have the students use oil pastels on black 12" x 18" construction paper, starting with an oval, adding the fins, gills, eyes, mouth, and finally the scales and patterns. Limit them to the use of complementary colors. Require that they use at least five different patterns in the drawing. See Drawing Idea #15. (The fish may be made-up or real.)

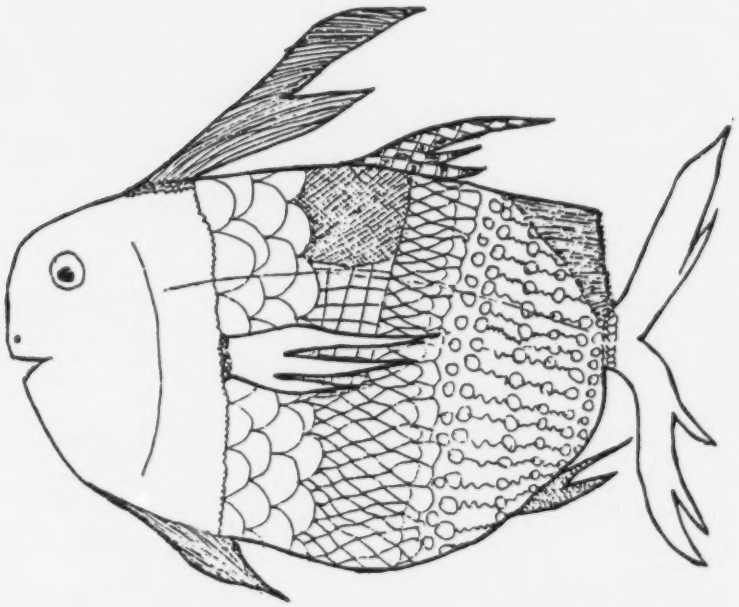
VARIATIONS OR CORRELATIONS:

1. Cut out the finished drawings and place them on a blue bulletin board background. Add plants, snails and other sea life to create an underwater scene.

2. Try drawing a fish with bleach on tissue to create a Japanese fish kite. See Drawing Idea #36.

3. Print a fish. See Printing Idea #7.

4. Use overlapping tissue paper to create the effect of scales. See Paper Idea #36.



From Fishomania
by Mrs. Brotten's 4th grade

# TREES

OBJECTIVES:

Subject Area: The student will demonstrate a knowledge of a deciduous tree by painting the skeletal structure of a tree.

Art: The student will use types and properties of line in a piece of artwork. The student will use line to define shape.

ART EXPERIENCE: Painting

MATERIALS: Watercolor brushes, brown or black tempera on light blue or white 12" x 18" paper, (or light colored paint on dark colored paper)

PROCEDURE:

Collect pictures of deciduous trees--some of winter trees; some of spring trees; some of summer trees; some of fall trees. Show them to the class. If you have enough pictures, have the students classify the trees according to season.

Observe trees. Do all trees have the same shape? Show pictures of just the winter trees. Do all trees have the same kind of branches? Have the students describe the trunk size in relation to the branch size. Have them describe different kinds of trees (wavy, tangled, stiff, drooping, skinny, full).

Demonstrate using the watercolor brush to create thick strokes, medium strokes and very thin strokes. (See Color Lesson #22.) The task for each student during the session is to draw the skeletal structure of a tree in winter. The "drawing" is to be done with a paint brush. No pencils allowed. Stress holding the brush away from the ferrule (the metal part) and "drawing" with the whole arm. (Some students may find it easier to stand for this.) Demonstrate starting with the thick trunk, adding the medium-sized branches, and, finally, adding the very small branches with the very tip of the brush. A good memory device: Y's and V's make trees. (Some trees have tall skinny Y's and V's; some have droopy Y's and V's.)

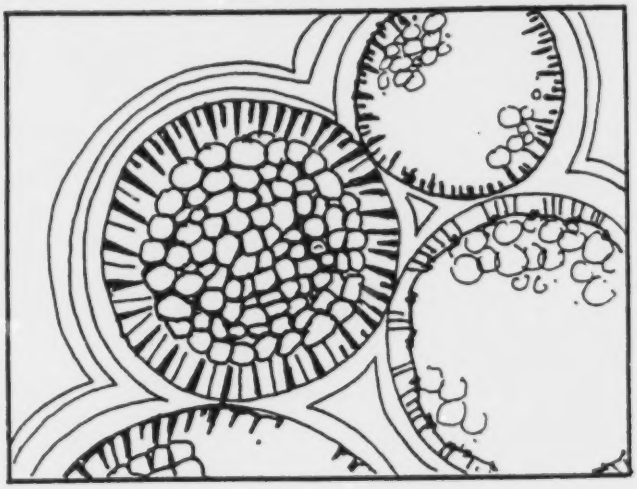
VARIATIONS OR CORRELATIONS:

1. Once the students have completed their "winter" trees, devise a color mixing activity to turn the tree into a spring, summer or fall tree. For a spring tree, have the students mix tints of a color and paint blossoms on the bare branches. For a summer tree, have them mix greens and add leaves on the branches. For an autumn tree, limit them to reds and yellows to create orange leaves.

2. Another "seasonal" variation is to use a copy machine to reduce each winter tree to 8-1/2" x 11". Make four copies of each original for each student. Then let each student mix the colors to create a tree for each season. These can be bound together in book form.

3. Another variation to show the change of seasons is to draw a tree on a sheet of 8 1/2" x 11" paper over which three plastic overlays are added. The tree on the paper is the winter tree with bare branches. The student places one of the clear overlays on this tree and creates a spring tree by mixing tints from tempera or acrylic and dabbing on the spring blossoms. (A few drops of detergent can be added to the tempera to help it stick to the acetate.) When this layer is dry, the next sheet of plastic is placed in position. On this sheet the student mixes variations of green and paints leaves to create a summer tree. (The green will cover the blossoms.) When this layer is dry, the third sheet of acetate is placed in position. On this layer the student mixes warm colors to create a fall tree. If some of the green from the summer tree shows through, it creates an "early" fall tree. The overlays can be bound together and flipped to show the seasonal changes of the tree.

## PLANTS & ANIMALS



OBJECTIVES:

Subject Area: The student will use a microscope to observe microscopic plants and animals from pond water and record his/her observations.

Art: The student will use a variety of lines to create pattern.

ART EXPERIENCE: Drawing

MATERIALS: Microscopes, white drawing paper, pencils, fine line felt pens

PROCEDURE:

After background in use of a microscope, teach the students the basics of making a simple slide of pond water. Then proceed with Sessions #1 and #2.

Session 1.

Each student (individually or with a partner) prepares a slide of pond water. After focusing on some microscopic life, each one draws a detailed picture of that life on a sheet of white paper with pencil. Several sketches are completed during this session.

Session 2.

During this session each student works from the sketches of the previous session as a basis for designs and patterns. Review the use of line to create pattern and texture (Drawing Vocabulary Section). The task of each student is to create a drawing based on the microscopic forms using one colored marker on drawing paper. Ask for at least four different patterns or visual textures. The drawing in the illustration is based on diatoms, a form of algae. The student may sketch the forms lightly in pencil and then use the marker to finish the detail.

VARIATIONS OR CORRELATIONS:

1. The ideas for drawing from natural forms are endless. If microscopes are not available, use a magnifying glass and draw small plants and insects. Look at the shapes and patterns created when fruits or vegetables are cut in half. Look closely at the patterns of a leaf, a rock, a piece of driftwood. Let these patterns become the basis for a drawing. Throw a rock in a pool of water. Throw two rocks in a pool of water. Use drawing techniques to depict the patterns of the ripples.
2. Discuss the differences between "scientific" illustrations and "interpretive" drawings.

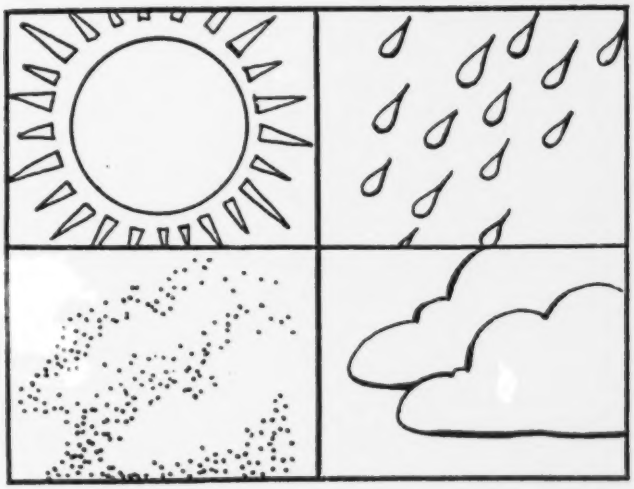
REFERENCE MATERIAL:

The natural world around us.

*On every act the balance of the whole depends. The wind and seas, the powers of water and earth and light, all these do, and all that the beasts and green things do, is well done, and rightly done. All these act within the Equilibrium. From the hurricane and the great whale's sounding to the fall of a dry leaf and gnat's flight, all they do is done within the balance of the whole. But we, insofar as we have power over the world and over one another, we must learn to keep the balance. Having intelligence, we must not act in ignorance. Having choice we must not act without responsibility.*

*Ursula K. LeGuin*
The Farthest Shore

# WEATHER



OBJECTIVES:

Subject Area: The student will record changes in the weather.
Art: The student will create interpretive shapes using line, color, and/or texture.

ART EXPERIENCE: Drawing

MATERIALS: Paper and drawing tools.

PROCEDURE:

1. Compile a list of "weather" words with your students (those that you're likely to hear on a weather report):

| | |
|---|---|
| sunny | light drizzle |
| light winds | variable winds |
| foggy | snow mixed with rain |
| partially sunny | strong winds |

2. Have each student create a symbol for each of the words that apply to the current time of year.
3. Have the students record the weather each morning (or noon or afternoon or all three) on a sheet of paper by using the symbols instead or words. Try it for a whole month.

VARIATIONS OR CORRELATIONS:

1. If your students are taking daily barometric or temperature readings, their graphic symbol could be included on the chart.
2. Each student could pick an outdoor subject and draw it daily on a weather chart, this time drawing or painting the scene as it changes daily with the weather (a mailbox, a tree branch, the view out a window...).
3. See Drawing Lesson #52. Let your students design letters to match the definition of the "weather" word.

REFERENCE MATERIAL:

1. Have your students watch the nightly weather reports on television. The meteorologist frequently uses symbols in his report and forecast.
2. See also Color Lesson #15 on painting gray skies.



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*The world will never starve for wonders,*
*but only for the want of wonder.*

*G.K. Chesterton*

## PATTERN IN NATURE

OBJECTIVES:

Subject Area: The student will observe pattern in natural forms.
Art: The student will use line and shape to create patterns.

ART EXPERIENCE: Drawing

MATERIALS: Natural objects which have obvious patterns (cabbages, onions, oranges, apples, nuts, leaves, shells, crystals, etc.), white drawing paper, drawing tool (crayon, colored pencil, or fine-line marker), black construction paper, oil pastels

PROCEDURE:

1. Have the students examine the articles. Encourage them to describe the shapes, textures and markings. Cut the vegetables and fruit in half and continue observing and describing.
2. Give each student a sheet of paper on which to record the patterns (using a crayon, a marking pen, or colored pencil.) Have each student record at least five of the patterns.
3. Using oil pastels on black construction paper, have each student create a piece of artwork based on the patterns found in the natural forms. The new pattern created can be either linear, radial or a combination. See Drawing Ideas #11 and #14.

Examples:

The spiral of a nautilus shell

Concentric rings of an onion

The wheel shape of an orange

Branching of the veins of a leaf

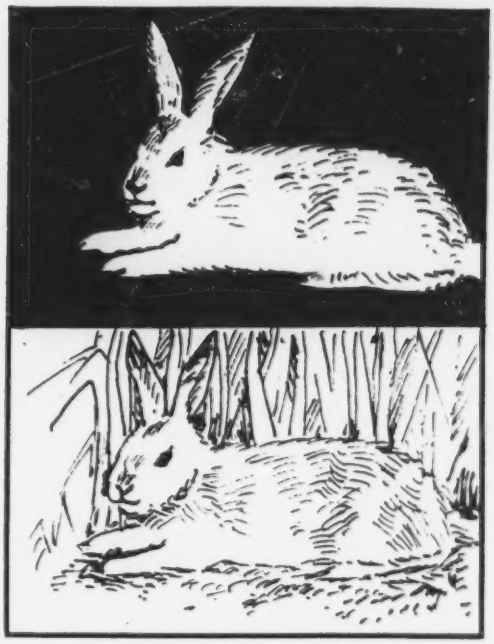
VARIATIONS OR CORRELATIONS

1. Print the natural objects. See Printing Idea #8.
2. See Drawing Idea #72.

As in a pool of water, nature reflects nature,
so man, created in the image of God,
can reflect the beauty of God.

Kathryn Hastings

## ANIMAL ADAPTATION



OBJECTIVES

Subject Atea: The student will be able to define adaptation in animals and generalize that all animals make some adaptations in order to live.

Art: The student will use line to define shape. The student will use dark and light color combinations.

ART EXPERIENCE: Drawing (and/or painting)

MATERIALS: White paper 9" x 12" or 12" x 18", Colored construction paper, Oil pastels, Crayons or paint.

PROCEDURE:

1. Discuss the importance of adaptation in animals. Show pictures of animals which use coloring to blend into their environment (e.g., the snowshoe rabbit's coat is white in the winter and tan in the summer; fauns have spotted hair which resembles the dappled light on the forest floor, etc.).

2. The task of each student is to pick a bird, animal or fish which relies on coloring in order to survive and depict the animal twice--first in its natural surroundings and second, on a plain sheet of colored construction paper. (Note: The animal should be drawn or painted on white paper, cut out, and glued to a color which makes it stand out the most (e.g., black would be an excellent color for a white rabbit in constrast to its natural winter snow surroundings).

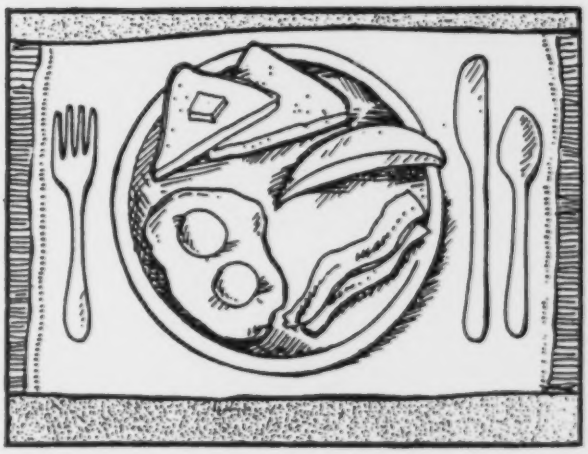
A SEQUEL LESSON:

1. Have each student design and create an imaginary bird and write a report which includes descriptions of the bird's adaptations--It's feet are webbed because..., It has brown feathers because..., It's beak is curved because..., etc. See pg. 97 in the Elementary Activity Guide of Project Wild.

Before he can create, man must have
a deep awareness of the world about him--
he must be able to really see, hear, feel, touch, and move.

Harold A. Rothbart

## NUTRITION



OBJECTIVES:

Subject Area: The student will demonstrate a knowledge of the four basic food groups.
Art: The student will experience clay as a means of representing three dimensional shapes.

ART EXPERIENCE: Clay

MATERIALS: Clay, clay shaping tools, clay boards, opaque paints, brushes.

PROCEDURE:

Students are asked several days prior to the actual "clay-day" to think of a morning or evening meal to be made of clay. The meal should contain selections from each of the four basic food groups. Meals are approved by the instructor before actual production begins.

Session 1. The students use clay to create their meals. Necessary clay tools are provided (e.g., a garlic press or clay extrusion tool to create spaghetti). Instruction is given about scoring and applying slip to join two clay pieces. Finished clay items are placed on foam meat trays or newspaper to dry. The food is allowed to dry for at least a week and then fired.

Session 2. Opaque paint is used to color the food. Clay glazes may be used though this would mean an additional firing. Spray varnish or clear brushing lacquer is used to "fix" the tempera to the clay. This is not necessary with acrylic or latex paint.

VARIATIONS OR CORRELATIONS:

1. Use collage, paper mosaic, or drawing techniques instead of clay to depict food groups.
2. Create well-balanced TV dinners. Allow the clay food to dry in the tray, fire (out of the tray), paint, and then place again in the tray for display. The students could also design a package for their dinner, complete with advertising art, contents, and directions for cooking.
3. Design individual placemats.
4. Pick a food (e.g., a tomato) and graph the nutritional contents.

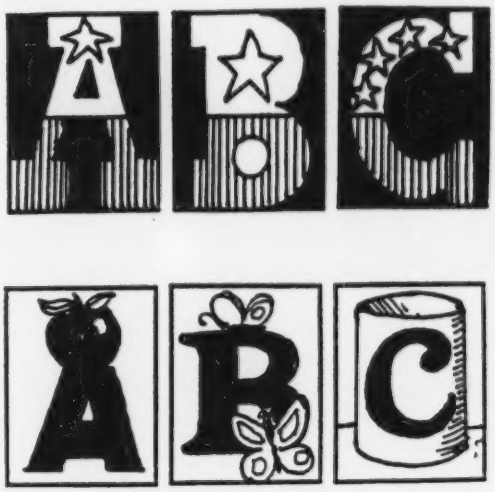
REFERENCE MATERIALS:

Brandt, Gail, Priscilla Fenton and Elizabeth Gaskill. Nutrition Through the Arts. A guide published in 1980 by the Washington State Superintendent of Public Instruction and the Monroe School District.

*Painting is easy when you don't know how,*
*but very difficult when you do.*

*Edgar Degas*

# ALPHABET



OBJECTIVES:

Subject Area: The student will be able to print the manuscript letters correctly.
Art: The student will differentiate between the value of colors and will demonstrate an ability to use gradation in artwork. The student will use line to define shape.

ART EXPERIENCE: Drawing (or painting)

MATERIALS: Scratch paper, Crayons, Oil pastels, Fine-line markers, Colored pencils, Watercolors or tempera (optional), 26 4"x 6" pieces of tagboard per student.

PROCEDURE:

1. Letters can be drawn in lots of ways. (See Drawing Idea #49.) Have the students look through old magazines and newspapers and collect samples of capital letters. Have them share their favorite with others in the class. Show them how to create a bold letter, an italic letter, a serifed letter, a sans serifed letter, a patterned letter, etc. Give the student a sheet of scratch paper and let him/her experiment with letter shapes.

2. Review the term "value." Some colors are light; some are dark; some are medium.

3. The task of each student is to create a complete alphabet. Each student receives 26 rectangular sheets of paper and chooses crayon, oil pastel, fine-line markers, colored pencils, or paint to use for the assignment. Bring in examples of typography and alphabet books from the library to inspire your students. See also Drawing Idea #50.

4. Limit your student in some way to darks and lights in certain areas (e.g., the letters are dark and the background is light; the letters are light and the background is dark; the letters are all light pastel colors; the letters alternate--the first is dark, the second light, the third dark, etc.). Have them verbalize to you where they chose to use dark colors and where they chose to use light colors.

VARIATIONS OR CORRELATIONS:

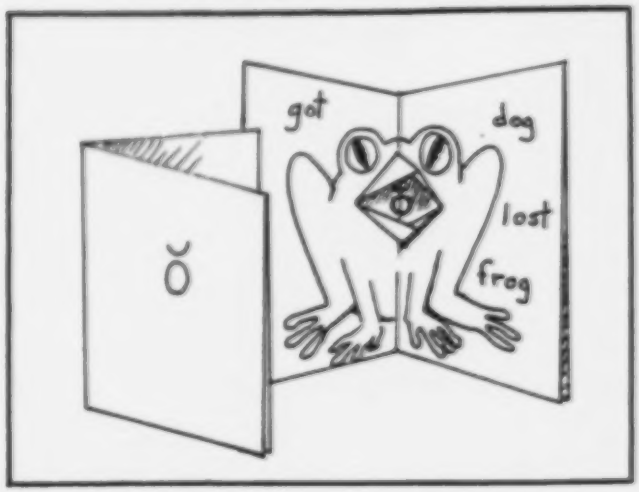
1. Use the alphabet letters during the year on bulletin boards.

2. If the entire alphabet will take more time than you have, let each student design the letters of his/her name.

*The limits of my language*
*mean the limits of my world.*

*Ludwig Wittgenstein*

## SHORT VOWEL SOUNDS




OBJECTIVES:

Subject Area: The student will give the correct short vowel sound for each of the single vowels. The student will identify and categorize words containing short vowel sounds.
Art: The student will use line to define shape. The student will use the paper sculpture technique of reverse folding in an art project.

ART EXPERIENCE: Drawing, paper folding

MATERIALS: 12" x 18" white drawing paper, marking pens, crayons, scissors, pencils

PROCEDURE:

1. Fold and cut the paper to create a "talking mouth" booklet. Directions are found in the Paper Section of this handbook.
2. Review the short vowel sound for the vowel "o."
3. The task of the students is to draw a picture of an object whose name contains the short "o" sound (e.g., frog).
4. When the picture is complete, the students write words around the picture that also contain the short "o" sound. The sound symbol is also drawn "inside" the mouth.
5. The cover is decorated and titled (e.g., "My ŏ Book," etc.).
6. The students create a "talking mouth" book for each of the other vowels in the same way.

VARIATIONS OR CORRELATIONS:

1. Try different pop-up techniques for each of the vowel sounds. Have a cat with "moving eyes" for the short "a" or a pig with a "bobbing head" for the short "i."
2. Use pop-up creations for other areas of phonics.

REFERENCE MATERIALS:

Word lists from readers--Houghton Mifflin.

Phonics is Fun. Cleveland, Ohio: Modern Curriculum Press, 1978.

Discovering Our New Phonics. Chicago, Illinois: Rand McNalley, 1977.

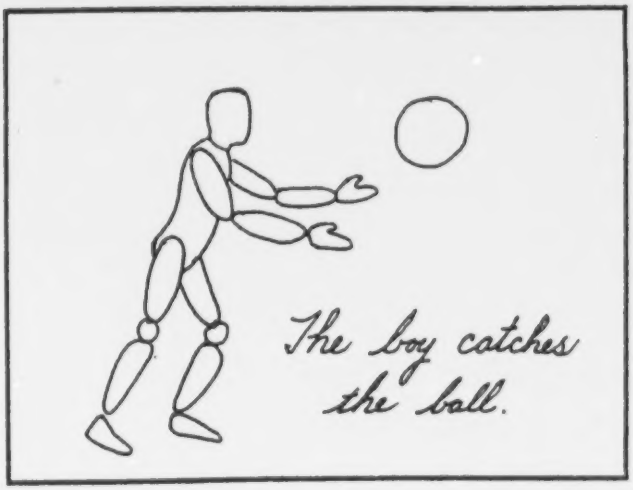
*Creativity is so delicate a flower that praise tends to make it bloom, while discouragement often nips it in the bud. Any of us will put out more and better ideas if our efforts are appreciated.*

Alex F. Osborn

## PARTS OF SPEECH

OBJECTIVES:

Subject Area: The student will be able to write a sentence using a subject, a verb, and an object.
Art: The student will use line to define shape in a figure drawing.




ART EXPERIENCE: Drawing

MATERIALS: Construction paper, scissors, pencils, crayons or colored pencils, copies of the "Movable Body" from Drawing Lesson #66, glue, string.

PROCEDURE:

Session 1.

1. Each student chooses to make either a front view or a side view "movable" figure. A dittoed or xeroxed copy of the body pieces is provided for each student. Each part is cut from the copy, traced and cut out of construction paper. (Two pieces can be cut at the same time.) Two pieces of each part are glued together with string between them. See Drawing Lesson #66.
2. Choose a theme and create subject/verb/object sentences as a language arts project (e.g., playground words: The boy throws the ball. The girl jumps the rope.) Each student writes several. After the sentences are completed the children take turns reading a sentence and having a classmate model it. Then each student positions his/her paper figure to look like the model. The teacher does the same using the movable figure on the overhead projector. Note: The student may have to model the pose as a side view and then as a front view. The side view paper model can only simulate the side view of a human figure. That is one of the limitations of a two dimensional model.
3. After doing a few examples together as a class, have the students pair with a partner and model for each other to make the paper model fit with their sentence.

Session 2.

1. For this session the children position the paper model to act out their sentences. This time they either draw from the paper model or set the paper model directly on a sheet of white drawing paper and draw lightly around it. Clothes, facial features, hair, etc. are added. They finish the picture by filling in the object of the sentence and any other desired surrounding details. The sentence is written at the bottom of the picture.

VARIATIONS OR CORRELATIONS:

1. Create sentences using a different format (verb/object/adverb, verb/object/prepositional phrase, etc.).
2. Discuss the difference between a 2-D model and a 3-D model. Let the students draw from a human model. Did they like drawing from a paper model more or less than drawing from a human model. Why?



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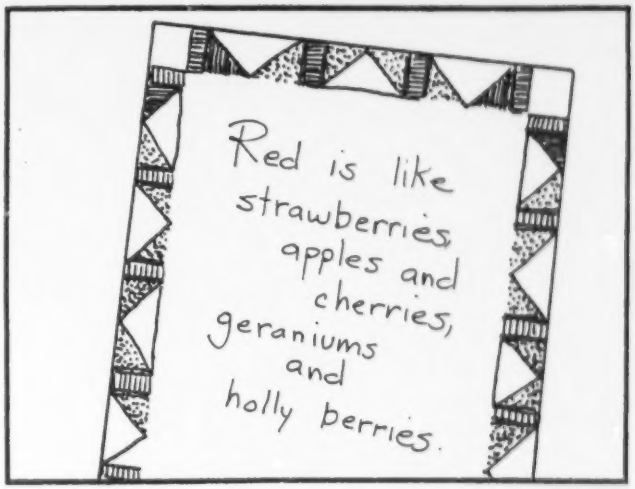
*All the really good ideas I ever had*
*came to me while I was milking a cow.*

*Grant Wood*

## METAPHOR & SIMILE




OBJECTIVES:

Subject Area: The student will be able to recognize (and apply) figurative language in poetry (metaphor and simile).
Art: The student will mix shades, tints and variations of a color.

ART EXPERIENCE: Watercolor

MATERIALS: 9" x 12" white drawing paper, watercolors, brushes, paper towels, water containers, black fine line markers

PROCEDURE:

Session 1.
After a lesson on metaphor (a substitution) and/or simile (a comparison) work with the students to develop "color poems" using the format: Red is..., Blue is..., or Red is like..., Blue is like..., etc. After brainstorming to explore a variety of substitutions or comparisons, each student picks one color only for the poem. For this particular assignment eliminate the colors black and white. Give the students examples from the book Hailstones and Halibut Bones.

Session 2.

1. After proofreading the student's best effort, have the student copy the finished poem in the center of a 9" x 12" sheet of white paper--vertically or horizontally--with a black fine line marker.
2. Review color mixing techniques. Using watercolors, have each student mix at least six variations of the color stated in the poem. These variations are painted in a pattern to create a border design for the poem. (The students could outline the pattern first with crayon and then add the watercolor variations.)

VARIATIONS OR CORRELATIONS:

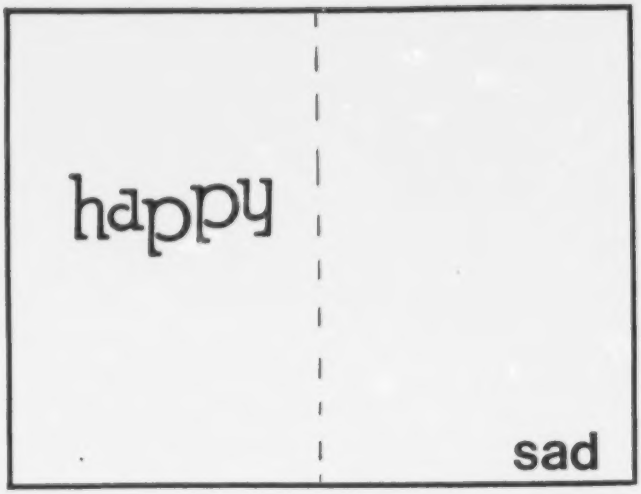
1. Ask each student to pick a color and become that color. How do they feel?...lonely?...sad?...elated?
2. Have them depict an emotion using color and non-objective shapes. What does happiness look like? (No smiling Snoopies allowed.)

REFERENCE MATERIAL:

O'Neill, Mary. Hailstones and Halibut Bones. Doubleday, 1961 (also available as a 16mm Film, Sterling, 6 min. animated.)
"The Gruesome Gray Monster: Finding Colors." Film, 8½ min., Coronet, Chicago, Illinois.

*When you read and understand a poem,*
*comprehend its rich and formal meanings,*
*then you master chaos a little.*
*Stephen Spender*

## FEELINGS




OBJECTIVES:

Subject Area: The student will use words to describe thoughts and feelings of a character.
Art: The student will use line, color and shape to express the emotions "happy" and "sad."

ART EXPERIENCE: Student's choice

MATERIALS: 12" x 18" white drawing paper, choice of: watercolors, tempera or latex, oil pastels, watercolors, collage (colors from magazine), or a combination

PROCEDURE:

Artists use lines, colors and shapes to express emotions just as writers use combinations of words to express emotions. Lesson 2 in Language (Scott, Foresman, pg. 282) deals with describing how people think and feel. As a supplemental, right-brained activity to this lesson, try the following:

1. Give each student a copy of the sheet of nine rectangles. (See the following page.) Each student is to use a single line that starts from one edge of a rectangle and ends at another edge of that same rectangle to depict emotions. Have them interpret "happy" in the first rectangle, "sad" in the second rectangle, "confused" in the third rectangle, "angry" in the fourth rectangle, "bored" in the fifth rectangle, "imaginative" in the sixth rectangle. Let each student choose his/her own words to interpret in the last three rectangles. See also the Introduction to this handbook.

   Compare each other's drawings. There is no one right answer--only different symbolic interpretations. The only right or wrong is whether the student used a single line that started from one edge of the rectangle and ended at one edge of the rectangle. (And the only reason for that limitation was because I said so.)

2. Spend some time discussing the role of color and emotions. What colors make you feel happy? excited? bored? tense?... Get a packet of 9" x 12" assorted colors of construction paper. Have the students take turns choosing a combination of three colors that express an emotion. (These three colors together make me feel tense, etc.)

HAPPY

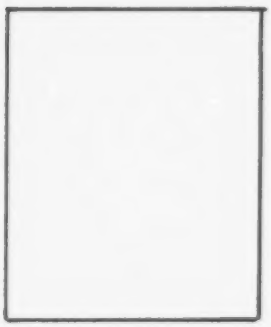
SAD

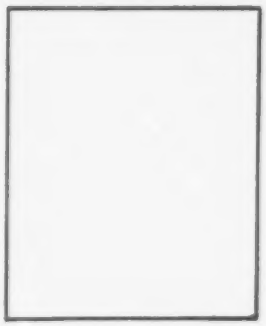
CONFUSED

ANGRY

BORED

IMAGINATIVE





## ILLUSTRATING

OBJECTIVES:

Subject Area: The student will be able to grasp the main idea and supporting details in a story.

Art: The student will define and identify different types of texture. The student will create visual texture and use an analogous color scheme in an art project.

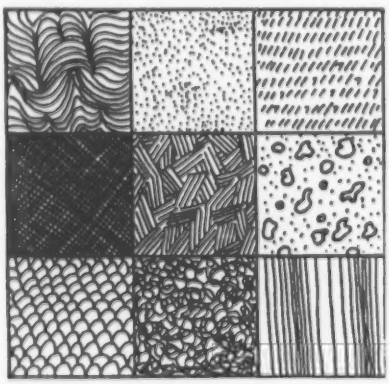
ART EXPERIENCE: Drawing

MATERIALS: Black or colored fine-line marders, crayons or colored pencils (if black markers are used, white drawing paper, pencils, dittoed sheet of six 2" squares (see following page)

PROCEDURE:

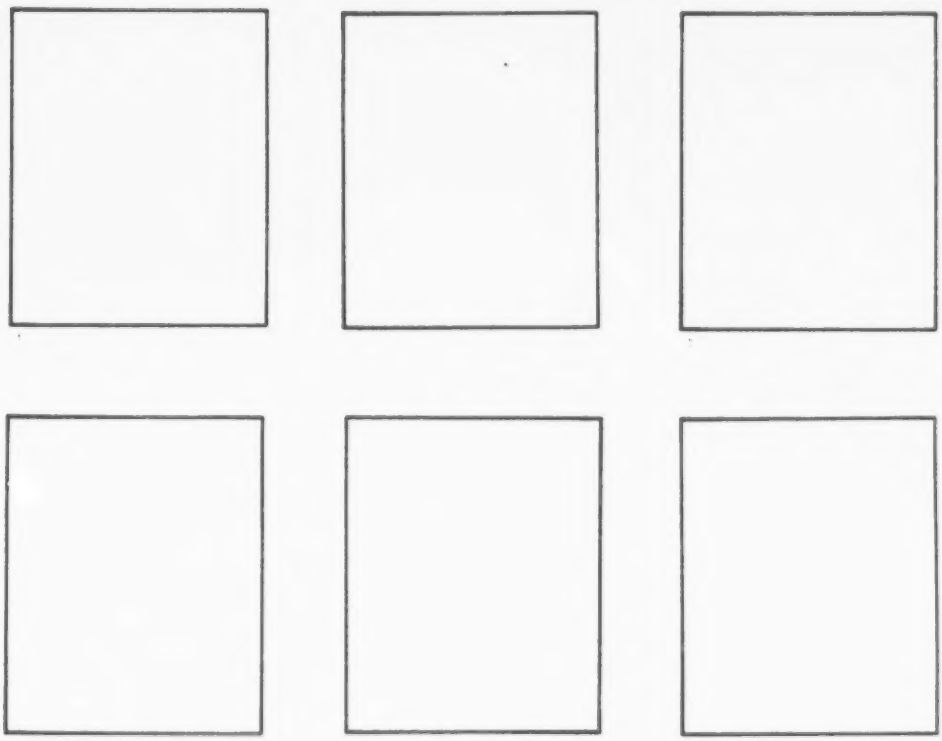
1. Review texture as the "feel" of things. Review the difference between tactile texture (the way it feels when we touch it) and visual texture (the way it "feels" in our mind, even if the actual surface is smooth).

2. One method of achieving visual texture is to group lines together. Demonstrate several ways of using line to create texture.



3. Distribute the dittoed sheet of squares and the fine-line marking pens. (See the back of this page.) Let each student create six textures of his/her own.

4. This illustration technique is to be combined with a story (or chapter of a book) that the student is reading. The task of the student is to create a "finished" illustration based on the story. The student uses a pencil to lightly sketch the main objects of the picture. Emphasize filling the page and focusing on the main character or event. (You may want to let the students try several small "thumbnail" idea sketches first.) The shapes are outlined with the markers and then filled with inventive textures (at least five). Color may be added using colored pencils or crayons if black marking pens are used. Limit the students to an analogous color scheme (colors that are close to each other on the color wheel).



## READING

OBJECTIVES:

Subject Area: After reading "A Bowl of Sun" in the Houghton Mifflin Spinners reading text, the student will be able to evaluate the actions and personal traits of the character, Megan. The student will be able to link content with personal experience.

Art: The student will experience modeling clay by creating a clay pot. The student will be introduced to two methods of creating a clay pot.

ART EXPERIENCE: Clay

MATERIALS: Modeling clay

PROCEDURE:

1. Read and discuss the story. What would it be like to be blind?
2. Demonstrate making a pinch pot. Have your students make one of their own.
3. Demonstrate making a coil pot. Have the students begin making one of their own.
4. Compare the two methods. Which was easier? Discuss the role of sight in making the pots.
5. Have the students close their eyes and make a pot with either of the two methods.
6. Discuss how it feels to make a pot without looking. What did the clay feel like? What was the most frustrating part? Which method was easier? Did anyone like making the pot better without looking?

VARIATIONS OR CORRELATIONS:

1. Make the pots with regular clay and fire them.
2. Invite a professional potter to your classroom to talk and demonstrate.
3. Many potter's wheels are portable. Try to find one to borrow for a month.

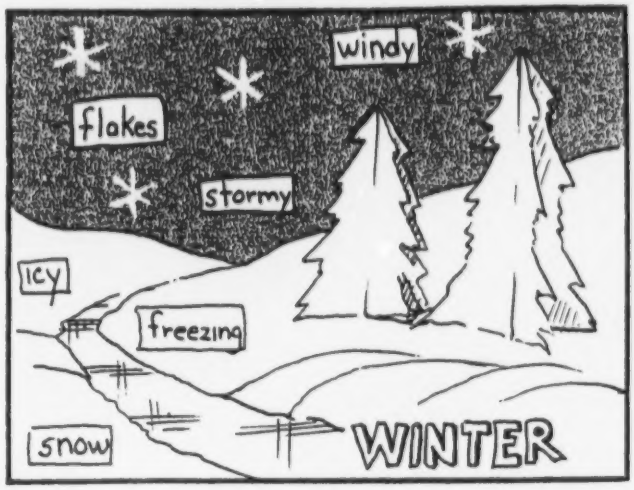
REFERENCE MATERIALS:

Wosmek, Frances. "A Bowl of Sun." Spinners. Boston: Houghton Mifflin Company, 1983.

*...if...the purpose of education is integration--the preparation of the individual child for his place in society not only vocationally but spiritually and mentally, then it is not information he needs so much as wisdom, poise, self-realization, zest--qualities which can come only from a unified training of the senses for the activity of living.*

*Herbert Read*
Education Through Art

## VOCABULARY BUILDING




OBJECTIVES:

Subject Area: The student will expand sight vocabulary by memorizing new words.
Art: The student will learn different paper sculpture techniques and use them to create a three dimensional paper mural.

ART EXPERIENCE: Paper sculpture

MATERIALS: White paper in a variety of thicknesses and textures, scissors, stapler, glue sticks, paper punch, yardstick, shiny silver paper, cotton balls, blue background paper, pins

PROCEDURE:

The students work together to create a "Winter" mural.

1. Review the methods of paper sculpture with your students (folding, curling, crumbling, fringing, scoring, etc.).
2. Complete the background of the mural first--dark blue for the sky, white butcher paper for hill shapes, shiny silver paper for the stream.
3. Make three dimensional trees by folding two 8½" x 11" sheets of white construction paper lengthwise. Students draw half of an evergreen tree on one side and cut both sheets of paper along this line. The two trees are connected by cutting up the fold to the halfway point on one and down the fold to the halfway point on the other. Slip the two together and pin to the paper hills of the mural.
4. Let the students come up with their own methods to add to the winter scene. Corrugated paper can be used to give the illusion of a snow-plowed road. Scored, curved pieces can give the look of ridges of snow. Fence posts can be constructed from paper/rolled cylinders. Snowflakes can be formed by folding and cutting.
5. When the mural is complete, brainstorm winter landscape words and place them on the paper mural.

VARIATIONS OR CORRELATIONS:

1. Use the same hills and sky shapes, changing the colors of the landscape as the seasons change. Add people doing "winter" things, "spring" things, etc.
2. Use the vocabulary words wo write creative stories, alphabetize words, etc.

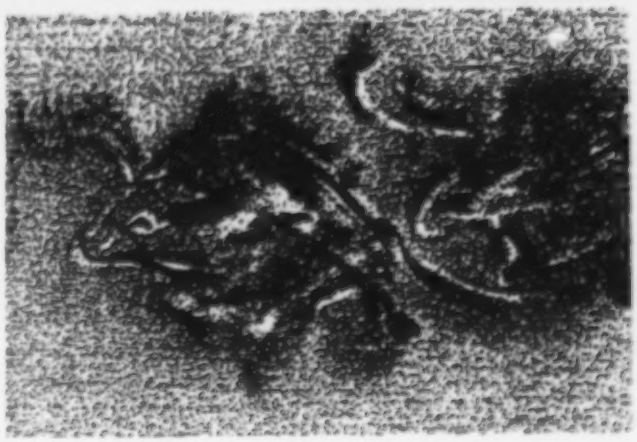
REFERENCE MATERIALS:

Johnson, Pauline. Creating With Paper. Seattle: University of Washington Press, 1958.

*Pretend yor are dancing or singing a picture.*

Robert Henri
The Art Spirit

## STONE AGE ART



OBJECTIVES:

Subject Area: The student will select information dealing with time, place and culture from written material.
Art: The student will use line to define shape. The student will create visual texture.

ART EXPERIENCE: Drawing

MATERIALS: Sandpaper (used, if possible), old felt pens, crayons, chalk, fixative

PROCEDURE:

1. Read the story, "Bulls, Bulls" in the Houghton Mifflin 5th grade reader Banners, and the following story, "The Paintings of Altimira."
2. Discuss aspects of the stories concerning the drawings on the cave wall--the materials needed, how the drawings were preserved, why the cave men drew them. Look up the word ochre (earthy clay colored by iron oxide, usually yellow or reddish brown, used as a pigment in paint).
3. Pass out the sandpaper. Let the students pick the piece that intrigues them if a variety of used pieces is available. The sandpaper simulates the texture and look of a cave wall.
4. Instruct the students on the differences between the thick, big forefront of bison as opposed to the smaller hindquarters. (See Epic of Man.) The students use the old felt tip pens to draw bison on the sandpaper. Remind the students that the Stone Age artist was limited to reds, yellows, browns and blacks.
5. Add chalk and crayon to the drawing to help achieve the "look" of a Stone Age cave drawing.
6. Spray the drawings with fixative. (For the Stone Age artist the fixative was the chemical reaction of the calcite from the cave rooftops.)

VARIATIONS AND CORRELATIONS:

1. Create a time line for a large hall display. Depict different art forms as examples of man and his artistic creations (clay cuneiform tablets for Babylonia, Egyptian hieroglyphics, Grecian masks, Medieval banners, Renaissance frescoes, etc..) and bravo if you undertake such a task!

REFERENCE MATERIALS

Hooks, William H. "Bulls! Bulls!," from Banners. Boston: Houghton Mifflin Company, 1983.
The Epic of Man, New York: Time Incorporated, 1961.
Casteret, Norman. "Lascaux Cave, Cradle of World Art." National Geographic (December 1949), pp. 771 - 794.

Art is like a border of flowers
along the course of civilization.

Lincoln Steffens

## TALL TALES

OBJECTIVES:

Subject Area: The student will write an original "tall tale."
Art: The student will experience collage.

ART EXPERIENCE: Collage

MATERIALS: 9"x12" construction paper, old magazines, glue sticks or paste, scissors

PROCEDURE:

1. Provide a background of tall tales before starting this project. Read stories, show filmstrips and study prints. Discuss the elements of a tall tale (an exaggerated and often humorous story about an imaginary hero).
2. Pass out materials. Have a variety of magazines available so that the student may select many kinds of pictures. Have the student rip or cut out any picture of interest.
3. Now have each student carefully cut out objects from the pictures and arrange them in an unexpected way. (See illustration.) These are glued to the construction paper.
4. These collages become the basis for writing a tall tale.

VARIATIONS OR CORRELATIONS:

1. Have each student use his/her collage to create:
   a. a speech: the child tells a tall tale to the class;
   b. a tape recording: the child records the story, possibly with sound effects.
2. Number the collages and arrange them on a bulletin board. Classmates draw corresponding numbers from a hat and then write a tall tale about a collage that was NOT of their making.

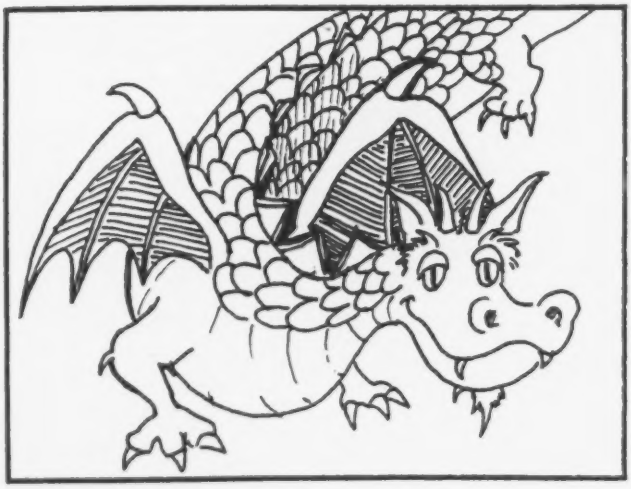
REFERENCE MATERIALS:

1. Tall Tale Collections by Richard Chase, Ellis Credle, M.A. Jangendorf, and others.
2. SVE Study Prints: "American Legendary Characters"

*No matter how old you get, if you*
*can keep the desire to be creative,*
*you're keeping the man-child alive.*

*John Cassavetes*

## WRITING



OBJECTIVES:

Subject Area: The student will be able to demonstrate sequential order in narrative writing.
Art: The student will use line to define shape. The student will use types of line to create pattern and visual texture.

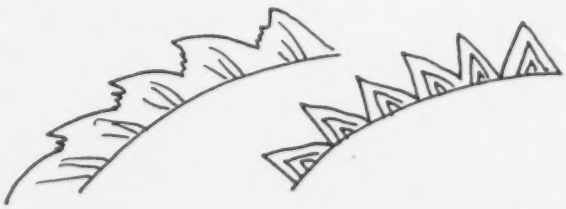
ART EXPERIENCE: Drawing

MATERIALS: 12" x 18" white drawing paper, black fine-line markers, pencils, (crayons and/or colored pencils are optional)

PROCEDURE:

1. Talk about dragons. They come in all sorts of shapes and sizes. The heraldic "western" dragon is dinosaur-like in shape, with massive fangs, wings and a ridge of sharp spines down its back. Some, like the "eastern" dragon, are more snake-like in shape. Some are legless. Some are wingless. (Dragons are wonderful because there are so many variations that everyone's drawing is "right.") Provide the students with lots of books on dinosaurs to give them ideas. See also Drawing Lesson #15.

2. Before or during the drawing session, ask about the dragon's personality. Is he (or she) friendly, fierce, timid, wise, ferocious, aloof? Where does it live?...in a cave?...underwater?...in the sky? Some dragons protect the heavens. Others are in charge of precious jewels. Some govern the wind, clouds and rain. Some determine the course of the rivers. Does your dragon have a certain job to do?
3. Review the use of line to create pattern and visual texture. (Drawing Lessons #11 and #14 would be good preliminary lessons.)



4. Have each student use pencil to lightly sketch a dragon that fills the drawing paper. (Then have them hide the pencils.) Have them use the marking pen to complete the drawing. Require at least five different patterns or textures.
5. When the drawing is completed, have each student use crayons or colored pencils over the patterns, if desired. (You could also require a warm color scheme, a complementary color scheme, etc.)
6. The above five steps usually require at least two forty-five minute sessions. As a link with language arts, have the student write a story about his/her dragon. As a first step, have them name the dragon.

VARIATIONS OR CORRELATIONS:

1. Use oil pastels on black construction paper for stunning dragons.
2. Combine opaque paint and oil pastels or markers. During the first session have the students paint a silhouette of a dragon using one color only. When this is dry, the students add textures and patterns with oil pastels over the painted shape.
3. Design bookmarks illustrated with a dragon.
4. See Drawing Lesson #59. Combine sound effects with the written story. Run a stick along the dragon's spine. What does that sound like? What is the sound of a dragon's scales falling to the ground when he shakes himself? What would make the sound of fire coming from a dragon's mouth? Draw a musical composition and record it on a tape recorder.

REFERENCE MATERIAL:

Dickinson, Peter. The Flight of Dragons. Great Britain: Pierrot Publishing Lmtd., 1968.

Hodges, Margaret, adapt. Saint George and the Dragon. Little, Brown, 1984.

Krensky, Stephan. The Dragon Circle. New York: Atheneum, 1977.

Time-Life Books. The Enchanted World: Dragons. Time Life Books, Inc., 1984.

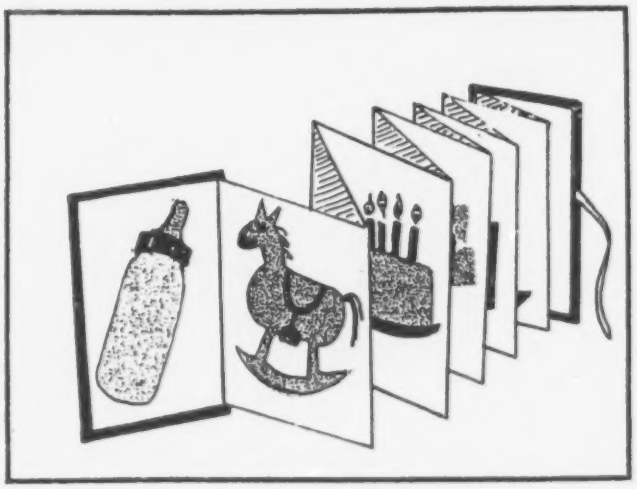
Seidelman, James E., Grace Mintonye, 13 Illustrators and you. The 14th Dragon. Harlin Quist, 1968.

A long-play album: All About Dragons. "Puff the Magic Dragon," "The Reluctant Dragon," and how to make a do-it-yourself dragon. Walt Disney Productions, 1966.

*This of course is the way to talk to dragons...no dragon can resist the fascination of riddling talk.*

*J.R.R.Tolkien*

## AUTOBIOGRAPHICAL BOOK



OBJECTIVES:

Subject Area: The student will create a brief (1-3 minute) speech which includes an introduction, a body, and a conclusion.
Art: The student will use colored paper to create shapes using paper cutting techniques.

ART EXPERIENCE: Paper cutting

MATERIALS: Newsprint in strips (4" x 12", one per student), pencils, white drawing paper (two pieces, 4" x 12", joined on the 4" side, for each student), assorted colored paper, scissors, glue sticks.
Optional for covers: chipboard (3" x 4", 2 each), lightweight paper (3½" x 4½", 2 each), scissors, glue sticks, narrow ribbon, 12" lengths (1 each)

PROCEDURE:

Prior to the first session the students are asked to think of twelve significant events in their lives that span the period from birth to the present time. (The class may brainstorm possibilities: birth, favorite toy, first word, memorable birthday, special trip, major move, etc.) Each student should make a chronological list of these events in advance.

Session 1

1. Students fold the 4" x 12" newsprint into six equal rectangles and draw a symbol for each event in the resulting spaces. (Both sides of the newsprint are used for this pencil plan.) Caution: Keep symbols simple enough to be cut from colored paper.

Sessions 2-5

1. When the pencil plan has been approved by the instructor, the students are given two strips of white drawing paper, 4" x 12", joined together on the 4" side with a strip of tape. The strips are folded together (tape on the outside) to result in 12 equal rectangles, 3" x 4" each. Arrange the strips in accordian folds so that the taped side is on the back.
2. Using the pencil plan as a guide, the students cut symbols from colored paper and apply to each rectangle with a glue stick.



BEST COPY AVAILABLE

Session 6 (optional)

1. Each student decorates a 3½" x 4½" cover sheet with a design and/or title and applies it to the 3" x 4" chipboard. Glue the overhanging edges of the cover sheet to the other side of the chipboard, being careful to neatly mitre the corners. The back side of the first rectangle of the folded book is glued to this front cover.
2. Each student covers the second piece of chipboard with a 3½" x 4½" cover sheet, again being careful to neatly mitre the corners. Center the ribbon on the inside of the back cover and glue the last page of the folded booklet to the back cover piece over the ribbon. The ribbon is used to tie the folded book together.

Session 7

1. Using the autobiographical book as a visual aid, students present a one to three minute speech on their twelve selections including an introduction, body, and conclusion.

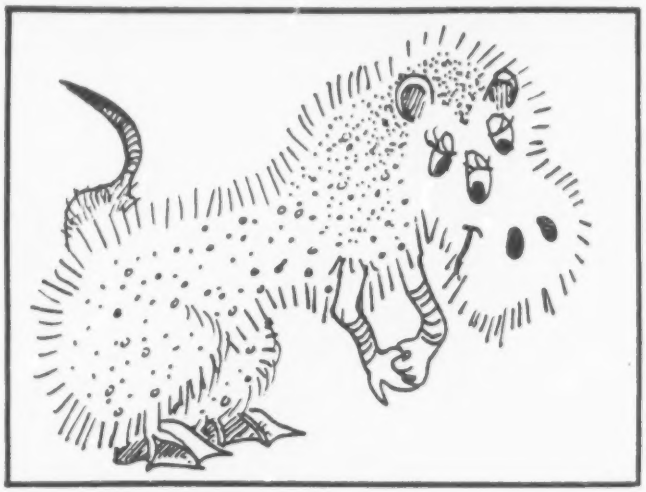
VARIATIONS OR CORRELATIONS:

1. Illustrate a play or story using visual symbols by selecting key scenes and presenting them in chronological order.
2. Use verbal tags to identify each scene. These can be hand lettered or printed with a children's set of printing blocks.
3. Use a medium other than paper for the visuals: crayon, oil pastel, watercolor, etc.
4. Vary the size of the units.
5. Integrate with another area of study. Depict scenes from history or show growth stages of a plant, etc.

*Man does not live by words alone, despite the fact that sometimes he has to eat them.*

*Adlai Stevenson*

## WHO, WHAT, WHY, WHEN, WHERE



OBJECTIVES:

Subject Area: The student will compose a story, establish a character, and answer the questions who, what, why, when and where.

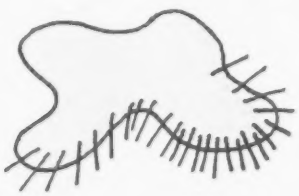
Art: The student will use types and properties of line in an art project. The student will utilize at least three different types of visual texture in his/her drawing.

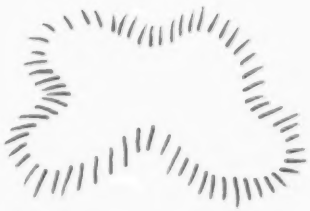
ART EXPERIENCE: Drawing

MATERIALS: Black fine-line markers, white drawing paper (9" x 12"), newsprint (9" x 12"). Optional: crayons or colored pencils.

PROCEDURE:

1. Demonstrate ways of achieving visual texture using the fine-line marking pen. See the Drawing Vocabulary Section of the handbook.
2. Have each student tear a sheet of 9" x 12" newsprint into a wild and crazy shape. Each student places this template on his/her sheet of white drawing paper and draws lines around it as shown. When the template is removed the image of the wild and crazy shape remains.





3. Explain to the class that each of them has just created the outline of a monster. Now it is up to each student to finish the monster--adding a mouth (or mouths), eyes (how many?), legs, etc. The only stipulation is that the drawing must include at least three visual textures created using the black pen.
4. After the drawing is completed, each student may choose to use either crayons or colored pencils to add color to the monster.
5. As a culminationg activity, each student is to write a story about his/her monster. The story should answer who? what? why? when? and where? as those questions pertain to the illustration of the monster.

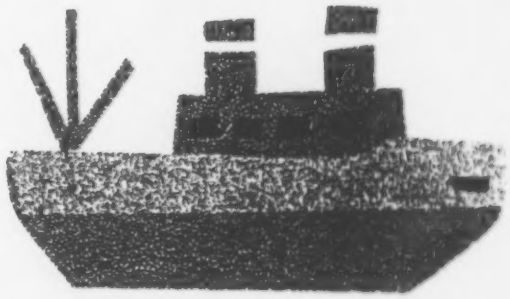
VARIATIONS OR CORRELATIONS

Instead of using black fine-line markers, use colored fine-line watercolor markers. Limit the students to an analogous color scheme (colors that are close to each other on the color wheel). When the picture is completely drawn, use a watercolor brush to slightly moisten some of the areas of the drawing. The colors will bleed together giving a "softer" look to the picture.

*There are only two lasting bequests we can hope to give our children. One is roots; the other, wings.*

*Hodding Carter*

# TRANSPORTATION



OBJECTIVES:

Subject Area: The student will demonstrate a knowledge of air, water, and land transportation.

Art: The student will create shapes using colored paper. The student will combine overlapping shapes to create a larger shape.

ART EXPERIENCE: Paper cutting

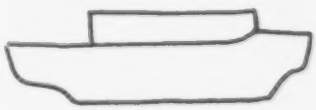
MATERIALS: Butcher paper, colored construction paper of various sizes, white glue or glue sticks, scissors.

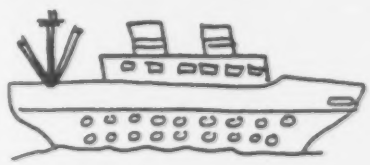
PROCEDURE:

As a link with a unit on air, water, and land transportation, have the students create three paper murals (or one large mural) depicting transportation by land, by water, and by air. Prior to student involvement, set up three backgrounds: 1. blue butcher paper with a few white or gray clouds for air transportation, 2. land and mountains with a few roads for land transportation, and 3. dark blue or green ocean and blue sky for water transportation.

The task of each student is to cut and glue paper shapes to depict at least one form of the three modes of transportation. Each student needs to have selected (or been assigned) the mode of transportation to be depicted. The next step is to find pictures of it.

Pencils are not necessary for this project. Review methods of cutting shapes (symmetrical shapes by folding, cutting two shapes at the same time to create identical shapes, etc.). Demonstrate how to break down a large complex shape into smaller geometric shapes. Suppose, for example, the student chose to create an ocean liner. The first step is to cut out the largest shape--





the shape of the hull. The size of this largest shape is determined by walking up to the mural background, deciding approximately where the object will be placed, and getting an approximate size. (A 3" ocean liner may be too small for an eight foot mural.) The rectangular section above the hull would be cut out next. These two shapes can be glued together. The smoke-stacks are next. After the main form is created, the smaller details (port-holes, windows, decorations, people, etc.) are added. The finished piece is then attached to the mural background.

VARIATIONS AND/OR CORRELATIONS

1. Create a timeline mural showing an historical progression of air, water and land transportation.

2. Create a vehicle of the future. What fuel does it use? How many people and/or things will it hold? How fast does it go? Is it noisy?

## COMMUNITY

OBJECTIVES:

Subject Area: The student will become acquainted with the town of Anacortes.

Art: The student will use line to define shape. The student will create shapes using line, color, and/or texture. The student will experience creating a mural.

ART EXPERIENCE: Drawing, painting

MATERIALS: Tagboard (24" x 36"), pencils, tempera, brushes and sponges, rulers, feltpens, scissors, Anacortes Street Kit (available from the Anacortes Curriculum Library)

PROCEDURE:

The task of the students is to recreate a two block section of Commercial Avenue (5th-7th Sts.), the main street of Anacortes. In this sample lesson, the students work in pairs, each pair creating one large building. The buildings are then mounted on both sides of a hallway to recreate the two block scene. It is recommended that the children visit this two block section of town during the planning stages of the project to gather more specific information than is available from looking at the photographs provided in the Anacortes Street Kit. (The kit includes photographs, mounted on mat board, of each of the buildings; line drawings of the buildings on both sides of the street to show relative size and locations; and transparencies of these drawings.)

1. Use the transparencies provided in the kit to talk about the businesses located in the two block section.
2. Divide the class into small working units (2-3 to a building). Discuss the size of the buildings in relationship to each other. Use an overhead projector and the transparencies of the buildings to draw the buildings on tagboard.
3. Each small group receives the photographs of the buildings. The details of the building are added to the tagboard drawings and outlines, using black felt pens or tempera. Cut out the building shape.
4. Review methods of achieving pattern and texture. Brick patterns can be created using a sponge and tempera paint. A shingle effect can be created using overlapping pieces of construction paper. Overhangs can be created using paper sculpture techniques and tagboard. Let the students come up with their own ways to achieve these effects.
5. Add the details of the signs and window displays. The students will need to see these "in person" since the photographs do not provide enough detail.

6. When the buildings are completed (after many sessions) they are mounted on a wall. Sidewalks, trees, mailboxes, benches, etc. can be cut out of tagboard and added to the display. For added interest, add the people of the town walking their dogs, shopping, driving, doing their jobs. These can be cut from tagboard and mounted.

VARIATIONS OR CORRELATIONS:

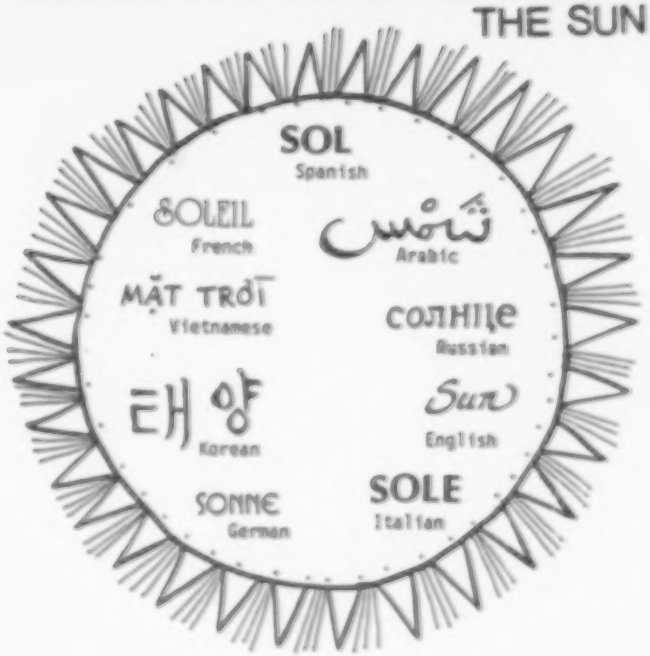
1. Use drawing techniques only and let each student create a building or the whole street on an individual basis.
2. Do "on location" sketches of Anacortes.
3. Combine this with a history lesson on Anacortes--past, present and future. (See the seven fold-out pictures of Jörg Müller, The Changing Countryside.) Have the students draw pictures of what Anacortes looked like fifty years ago (including modes of transportation and dress styles). Have them draw pictures of what they think Anacortes will look like 100 years from now.

REFERENCE MATERIALS:

1. "Anacortes Street Kit" available from the Anacortes Curriculum Library in the Administration Building.
2. "Anacortes History," Unit Outline in the Scope and Sequence.
3. Müller, Jörg. The Changing Countryside. New York: Atheneum, 1977.

*The artist is the seismograph of his age.*
*Robert W. Corrigan*

## THE SUN




OBJECTIVES:

Subject Area: The student will be able to compare and contrast his/her own culture with other cultures.
Art: The student will create shapes using line, color, and/or texture.

ART EXPERIENCE: Drawing, though suitable for clay, paper techniques, painting, printing and stitchery

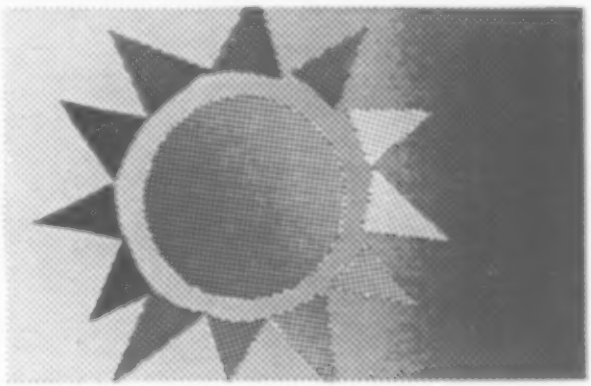
MATERIALS: paper and drawing tools

PROCEDURE:

1. Have the students research sun designs from other cultures.
2. Collect translations of the word "sun" in written form.
3. Share the book The Sun in Art with your students. Share the researched sun designs. From the pictures collected, note that most sun designs consist of:
    1. a main shape, which is usally circular or oval
    2. rays, which show light radiating from the center
    3. a facial expression (optional)
4. Let each student design several small thumbnail sketches, choose the best, and then draw a large sun on a 9" x 12" paper with crayons, markers or oil pastels.
5. Arrange the suns on a bulletin board along with the translations of the word "sun." Point out that all cultures have a word for "sun." Many cultures worshipped the sun. Use the suns as the basis for a discussion on how cultures are alike and how they are different.

VARIATIONS OR CORRELATIONS:

1. Have the students use colored paper to cut and paste sun designs. This sun was created using two sheets of gradated paper. One sheet was used for the background; the triangle and circle shapes were pasted on top of that sheet. See Paper Lesson #9.

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2. Print a sun. Paint a sun. Stitch a sun. Use fabric crayons and make a sun quilt. Make clay sun medallions.

3. Design a sun out of words that describe the sun.

HOT · HOT · HOT · BRIGHT
HOT · HOT · HOT · BRIGHT
HOT · HOT · HOT · BRIGHT
HOT · HOT · HOT · BRIGHT
HOT · HOT · HOT · BRIGHT
YELLOW YELLOW
STAR STAR
YELLOW
LIGHT · LIGHT

4. Some possible story starters:
   a. How did the sun get up in the sky?*
   b. I am the sun...
   c. Because of the sun...
   d. Why does the sun go down each night?*

   * Use especially with study of explanatory myths

5. Combine with a science unit on things in the sky or weather.

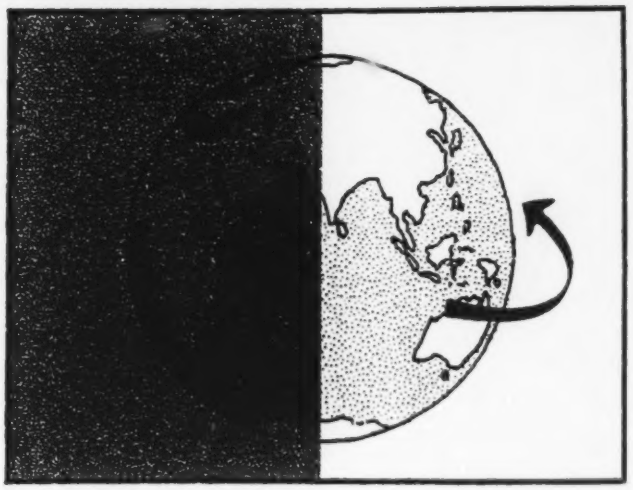
REFERENCES:

Herdeg, Walter. The Sun in Art. Graphis Press, 1962.

*There is nothing*
*which heaven does not*
*cover,*
*and nothing which earth*
*does not*
*sustain.*

*Chuang Tzu*

# MAPPING



OBJECTIVES:

Subject Area: The student will be able to demonstrate an understanding of certain geographical concepts such as rotation, revolution, direction and continent identification.

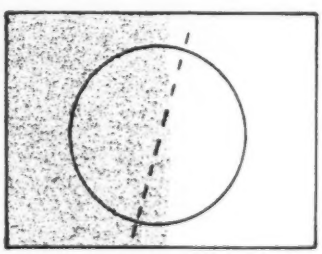
Art: The student will mix shades and tints.

ART EXPERIENCE: Painting

MATERIALS: Pencils, paints, brushes, paper plate palettes if opaque paints are used, 9" x 12" white drawing paper, globes or 8" maps of the world (outlined orthographic projections with the equator as the horizontal)

PROCEDURE:

1. If enough globes are available, have the students each draw an 8" circle on their paper and lightly draw the continents with pencil, using the globe for correct proportions. You may want to limit their view to either the eastern or the western hemisphere. If drawing from a globe is too advanced for your class, give each student an 8" map.
2. Divide the map vertically, in equal parts. The "night" side of the map is painted in shades; the "day" side of the map is painted in tints. (See Color Lesson #5.) You many want your students to cut out the map and paste it on another sheet of paper with its axis "tilted."



3. Have the students include an arrow to show which way the earth rotates.

VARIATIONS OR CORRELATIONS:

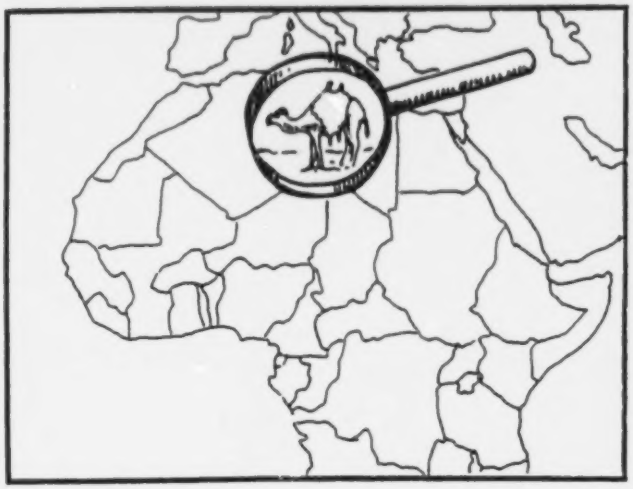
1. Instead of tints and shades, have the students use warm and cool color schemes--warm for the "day" side and cool for the "night" side.
2. Make a three dimensional model of the earth. Discuss the problems of drawing a two dimensional version of a three dimensional object.

REFERENCE MATERIALS:
Social studies texts

*I shut my eyes in order to see.*

*Paul Gauguin*

## WORLD REGIONS



OBJECTIVES:

Subject Area: The student will be able to use maps and globes as tools for study.
Art: The student will use line to define shape

ART EXPERIENCE: Drawing

MATERIALS: A large world map (or map of the area being studied); a paper magnifying glass, markers, crayons, or colored pencils; research books, 4" white paper circles

PROCEDURE:

1. Pre-Teaching. Discuss different world regions and the effect of climate and culture on the ways people work and live. Discuss the use of encyclopedias and books for researching information about a particular region.
2. Have each student select a region or country to illustrate. Each student draws a picture of the region on a 4" white circle.
3. Post a large world map on the bulletin board. Move the paper magnifying glass to the appropriate region and insert the student drawing. (More than one magnifying glass may be used if the map is large enough.) Change the drawing every 2-3 days. The map could be up for 4-6 weeks.
4. Each child shares information about the chosen country with the class.

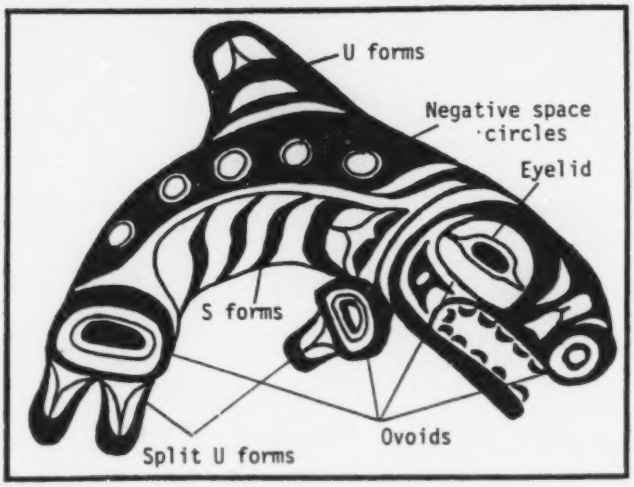
VARIATIONS AND CORRELATIONS:

1. Each child could have a smaller map and a magnifying glass. These could all be mounted on a bulletin board, again changing the picture every 2-3 days (e.g., one picture could depict climate, another dress habits, another food, etc.).
2. Use the magnifying glass with a science unit on anatomy. Have the students create a life-size human body complete with veins, arteries and internal organs. Place the magnifying glass over different parts of the body to reveal blood corpuscles, bone marrow, etc.
3. Use a real magnifying glass to aid in the drawing of something tiny like an insect.

*When I was young,*
*every day was as a beginning*
*of some new thing,*
*and every evening ended*
*with the glow of the next day's dawn.*

*Eskimo (Arctic)*
Out of the Earth I Sing

# NORTHWEST COAST INDIANS




OBJECTIVES:

Subject Area: The student will demonstrate a knowledge of Northwest Coast Indian design motifs.

Art: The student will use line and color to create shapes and patterns that typify the art style of the Northwest Coast Indians.

ART EXPERIENCE: Drawing

MATERIALS: Brown wrapping paper (or large grocery bags opened up and trimmed), pencils, red and black felt markers (large-tipped)

PROCEDURE:

Session 1.

1. Discuss the art of the NW Coast Indians with your students. (See Drawing Lesson #67.) You might let your students guess what subjects the Indians chose to paint before you show examples. Ask your students to guess what the Indian artist used for paint. (He didn't just open up a watercolor tray or go to the neighborhood art store.) What did they use for brushes?
2. Teach your students to draw ovoids, U forms, split U forms, S shapes, negative space circles, eyelids and eyebrows. Give your students scratch paper and time to practice these shapes using the markers directly on the paper (no pencil first).

Session 2.

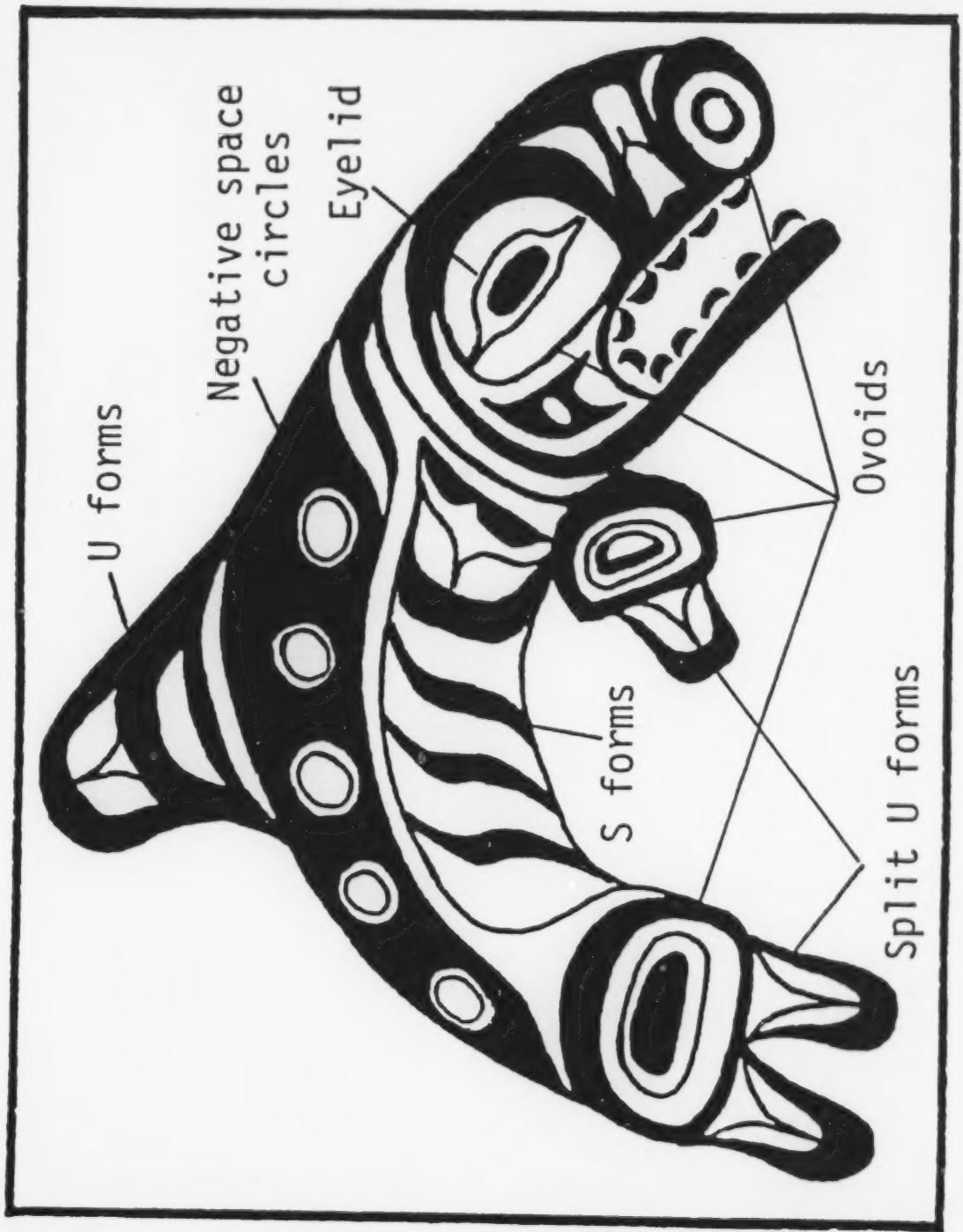
1. Review the shapes. The task of the students this session is to draw a salmon, trout, shark or whale using the NW Coast Indian design motifs. The student first draws a large outline lightly in pencil on the brown wrapping paper. (The brown paper is to simulate wood.) Then the student uses the red and black markers to divide the subject into ovoids, S shapes, U forms, etc. Remind the student that the Indian artst often drew in X-ray fashion to show the forms inside the subject.
2. If time allows, have your students try drawing an eagle, a thunderbird, a bear, a raven, etc. These subjects are a little more complex so you may want to introduce them during a third session.

VARIATIONS OR CORRELATIONS

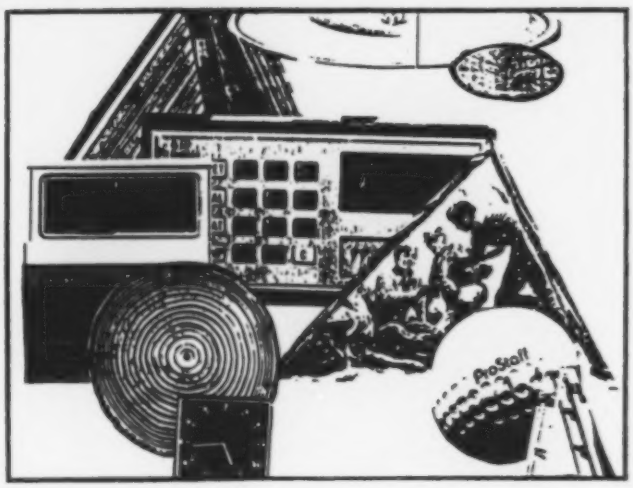
1. Use black markers to create a NW Coast Indian design on a 12" x 18" sheet of red construction paper. Use a hole punch to punch holes from white or light blue construction paper. Glue these as "buttons" to the design to create "button blankets."
2. Create three dimensional totem poles. The same forms and colors apply.
3. Using the "talking mouth" technique found in the Paper Section of this handbook, create "talking totems." Use voice bubbles to contain the words of the totemic animal.
4. Cut U forms, ovoids, etc. from tagboard. Use these as templates in NW Coast Indian drawings or in contemporary designs which incorporate Indian colors and designs.
5. Create your own paint by combining salmon eggs with ochre or charcoal.

REFERENCE MATERIAL:

Glubok, Shirley. The Art of the Northwest Coast Indians. New York: Macmillan Publishing Company, Inc., 1975.
Holm, Bill. Northwest Coast Indian Art. Seattle: Univ. of Wash. Press, 1965.
Stewart, Hilary. Looking at Indian Art of the Northwest Coast. Seattle: Univ. of Wash. Press, 1979.
Seattle Art Museum Catalogs.



## OVERLAPPING GEOMETRIC SHAPES



OBJECTIVES:

Subject Area: The student will identify and define the following geometric shapes: square, circle, rectangle, oval and triangle.

Art: The student will experience the collage process. The student will use overlapping, geometric shapes in an art project.

ART EXPERIENCE: Collage

MATERIALS: Old magazines, scissors, paper, paste or glue sticks

PROCEDURE:

1. Review the characteristics of a circle, square, rectangle, oval and triangle with your students.
2. Have your student look through magazines and gather examples of those geometric shapes. (Careful: a rectangle in perspective looks like a parallelogram!)
3. Each student cuts out the shapes and arranges them in an overlapping manner on a sheet of white or colored construction paper.

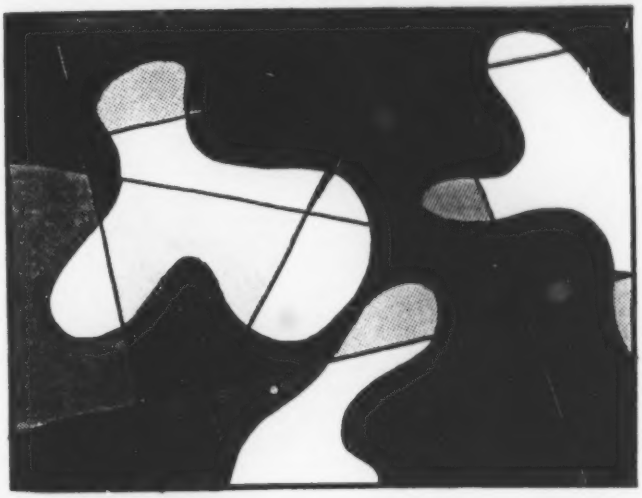
VARIATIONS AND CORRELATIONS:

1. Have your students cut the shapes from colored construction paper and arrange them on another sheet of paper. See Drawing Lesson #8.

*To design*
*is to plan and to organize,*
*to order,*
*to relate and*
*to control.*
*In short, it embraces*
*all means opposing disorder*
*and accident.*
*Therefore it signifies*
*a human need*
*and qualifies man's*
*thinking and doing.*

Josef Albers

## STRAIGHT/CURVED



OBJECTIVES:

Subject Area: The student will differentiate between straight and curved lines.
Art: The student will differentiate between the value of colors and demonstrate an ability to use gradation in artwork.

ART EXPERIENCE: Drawing

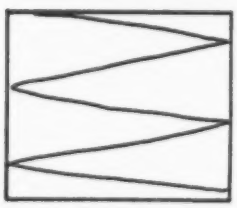
MATERIALS: Crayons or oil pastels, 9" x 12" drawing paper

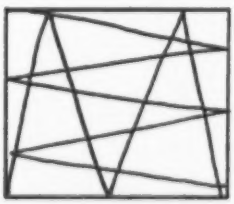
PROCEDURE:

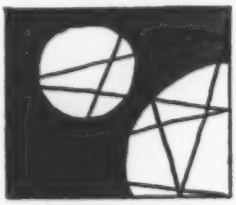
1. Every color can be classified according to its value. Hold up color swatches and have the students classify the colors according to value--light, medium or dark.

2. Review the difference between straight and curved lines. Give each student a sheet of 9" x 12" drawing paper. Have them use a pencil to create straight zig-zag lines across the page as shown, first horizontally and then vertically.

3. On the board draw several examples of curved shapes for the students. Each student is to draw three curved (circular, oval or freeform) shapes on his/her paper over the zig-zag lines. Demonstrate that, if desired, part of the shape can "bleed" off one edge. The entire shape does not have to be contained within the picture.







4. The students are to color in the spaces they have created using dark, low valued colors outside the circular areas and light, high-valued colors inside the curved areas. Demonstrate how a dark colored crayon can become a light color if it is used with a very light touch. Yellow, however, will never be a dark color, no matter how hard you press. You can make it brighter, more intense, but not dark enough to be considered a low-valued color.

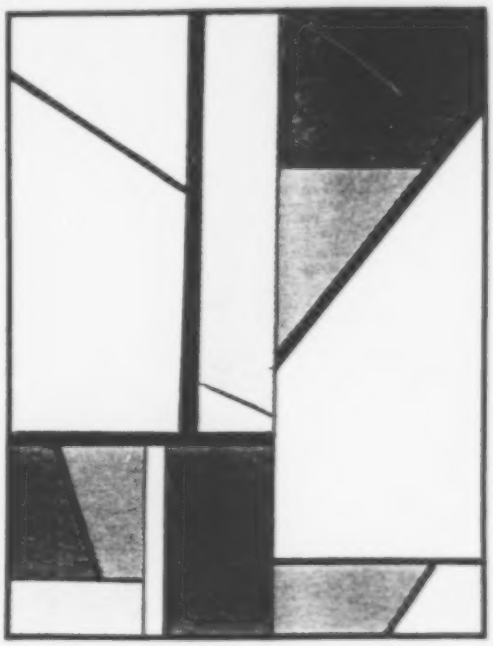
VARIATIONS OR CORRELATIONS:

1. Use shapes of natural forms instead of the circular or oval shapes (fish, leaves, flowers, birds, etc.). Color the spaces outside the natural forms with dark colors and inside the forms with the light colors (or vice-versa).

*A new idea is delicate. It can be killed by a sneer or a yawn; it can be stabbed to death by a quip and worried to death by a frown on the right man's brow.*

*Charlie Brower*

## HORIZONTAL, VERTICAL, DIAGONAL



OBJECTIVES:

Subject Area: The student will identify and define the terms: vertical, horizontal and diagonal.
Art: The student will identify and use types of lines (horizontal, vertical, diagonal, thick, thin, straight) in an art project. The student will identify and select warm (or cool) colors.

ART EXPERIENCE: Drawing, painting

MATERIALS: Black crayons, oil pastels, or markers, watercolors, 9" x 12" drawing paper, brushes, water containers, a photograph of the horizon line (sea and sky)

PROCEDURE:

1. Show the class the picture of the sea and sky. Ask them if they can see where the sea meets the sky. "Does anyone know what this line is called?" (Horizon.) Write the word on the board. Have someone come up and draw a line that looks like the horizon on the board. "This kind of line is called a horizontal line." Have the students say the word and make a gesture to match the term (arms in a horizontal position, lying down on the floor, etc.).

2. "Am I standing in a horizontal position?"
"No, I'm standing in a vertical position--up and down."
Draw a vertical line on the board. Have the students put their arms over their heads in a vertical position. Have them point out verticals and horizontals in the room.

3. "What if a line is slanted? What is that called?" (Diagonal.)
Practice making horizontal, vertical and diagonal hand and body gestures.

4. Demonstrate how some lines can be thick and some can be thin. Show that lines can be straight and curved, but explain that today we will only use straight lines that are horizontal, vertical or diagonal. (One option, at this point, is to use a ruler. Instruct the students how to hold a ruler and draw a line along the edge of it.)

5. Distribute the paper and black crayons. The task of the student is to break up the space on the page with variations of thick and thin, horizontal, vertical and diagonal lines. The lines can go from the edge of the paper to another edge; they can go from an edge to a line; they can go from a line to a line.

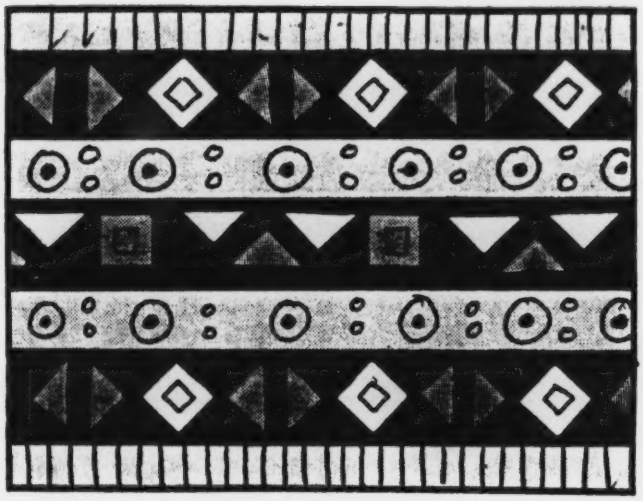
6. When the student has divided the space in an interesting way, the next task is to mix colors and fill in the created shapes. Review the correct way to mix colors in the watercolor tray. Review warm and cool colors. Limit the students to the use of either a warm or cool color scheme. (Crayons or oil pastels may be substituted for the watercolors.) It is not necessary that every space be filled.

VARIATIONS OR CORRELATIONS:

1. See Color Idea #12.

2. Show the students the paintings of Mondrian.

## PATTERNS



OBJECTIVES:

Subject Area: The student will demonstrate a knowledge of pattern by creating patterns from triangles and squares.

Art: The student will create patterns using lines and shapes.

ART EXPERIENCE: Collage, drawing

MATERIALS:

Session 1: Scissors, paste, construction paper of various colors ruled into 1" squares (two 6" x 9" sheets per student), black construction paper strips 2 3/4" x 18" (three per student)

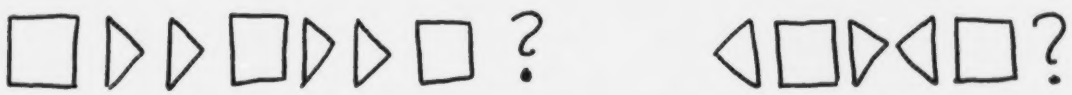
Session 2: Various colors of 12" x 18" construction paper, oil pastels

PROCEDURE:

Session 1.

As a demonstration, cut several squares from each of two colors of the ruled construction paper. Show the students how to cut along the diagonal of a square to create two triangles of equal size.

Draw several patterns on the board using triangle and square shapes only. Ask the students to guess what the next shape in each pattern sequence would be.



The task for each student is to create three pattern strips, two of them the same and one different. Each student chooses two of the 6" x 9" ruled paper and cuts them into squares and triangles. (No pencils are allowed.)

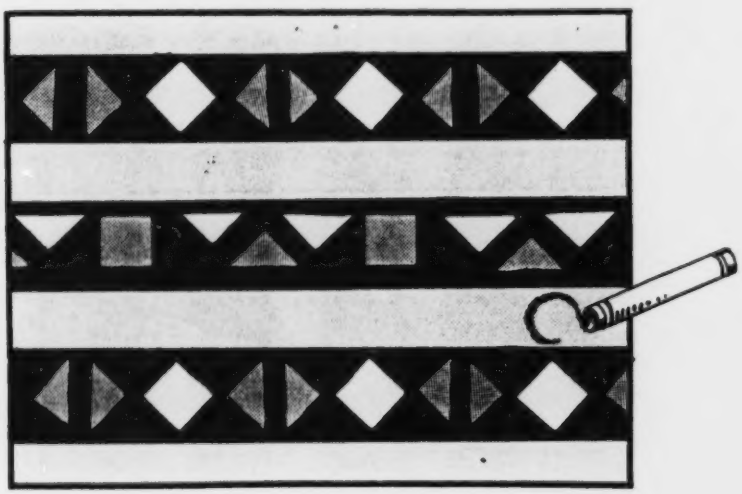
The student then arranges the squares and triangles into a pattern on one of the black strips. He or she then walks around the room in search of someone who may have the same pattern. If two student do have the same pattern, they must find a way to vary the design so that the patterns are different.

The student then creates a second pattern, using triangles and squares of the same two colors on a second black strip. Again, the student checks to see that his/her pattern is unique. The student repeats one of the first two patterns on the third strip.

During this time check to see if the patterns are correct. Give the student permission to glue down the pieces if the pattern is correct. (The students should be cautioned to walk carefully in order not to disturb the pattern pieces of the other students.)

Session 2.

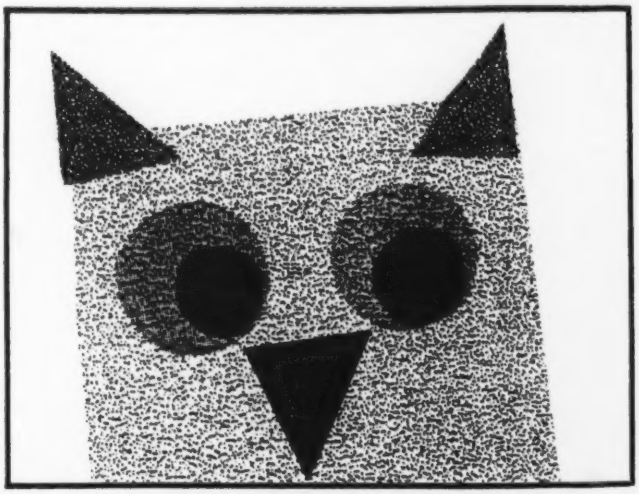
Each student chooses a 12" x 18" background color that he/she likes with the colors of the three strips and glues the strips horizontally on this sheet, being careful to leave a space between the strips. The student then uses oil pastels ( limit of three colors) to create a more elaborate pattern by adding lines, dots and shapes.



VARIATIONS AND CORRELATIONS

See pg. 265, Math Their Way, Addison Wesley

## GEOMETRIC SHAPES



OBJECTIVES:

Subject Area: The student will be able to identify and use circles, triangles, squares and rectangles.
Art: The student will create geometric shapes.

ART EXPERIENCE: Collage

MATERIALS: Paste, scissors, construction paper (small colored pieces and one large 12" x 18" background sheet), paper towels

PROCEDURE:

1. Review the basic shapes of square, rectangle, triangle and circle with your students. Explain that artists use these shapes to create many kinds of artwork. The shapes can be different sizes and different colors. There can be lots of shapes or just a few.

2. Explain that a collage is a picture made by pasting paper shapes and that today each student will get to make a collage. The task of each student is to create a picture using square, rectangle, triangle and circle shapes only. (See Drawing Idea #8.)

3. Demonstrate cutting the shapes. Cut a rectangle and a square. What is the difference between them? How are they alike? Cut the square on the diagonal to create two triangles. Cut a triangle from a scrap of paper. Show how to start with a square and trim off the corners to form a circle. (The students may need a practice session.)

4. Show how to spread the paste on the shapes and press them down. A moist paper towel can be given to each student for wiping sticky fingers.

5. Distribute materials. The student cuts a shape, pastes it down and then cuts another shape and pastes it down. (Sometimes I require that each shape must touch another shape.) The student continues this process until the picture is complete.

VARIATIONS OR CORRELATIONS:

1. Prepaste sheets of 12" x 18" paper with 2-3 geometric shapes placed in a random order. (If the students are to use crayons or paint for this assignment, I paste the shapes on white; if oil pastels, then black or dark blue.)

2. Each student is given one of these sheets. The student is to rotate his/her sheet until it reminds him/her of something. The student is then to finish the picture using additional lines and shapes. (See also Drawing Idea #1.)



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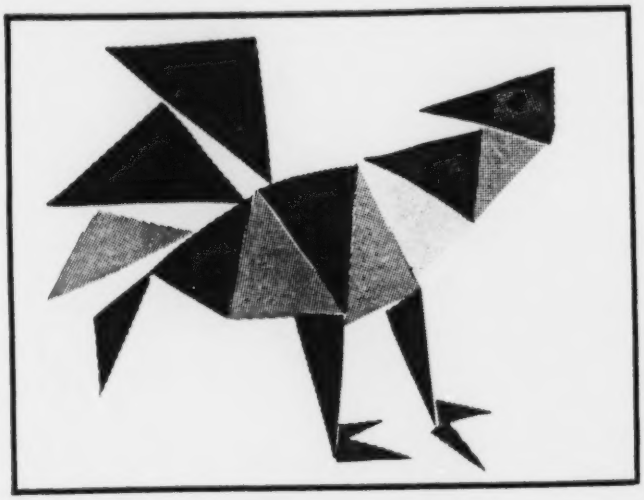
There are two ways of spreading light:
to be the candle or the mirror that reflects it.

Edith Wharton

## TRIANGLES



OBJECTIVES:

Subject Area: The student will demonstrate the knowledge of a triangle by drawing triangles correctly.
Art: The student will use line to define shape.

ART EXPERIENCE: Drawing

MATERIALS: Oil pastels, Black construction paper 9" x 12" or 12" x 18".

PROCEDURE:

1. Begin by having the students make a triangle in the air with their hands. Remind them that a triangle has three straight sides. It is a closed figure.

is NOT a triangle.

2. Ask them how many ways two triangles can touch. Draw examples on the board as they tell you:

point to point

side to side

point to side

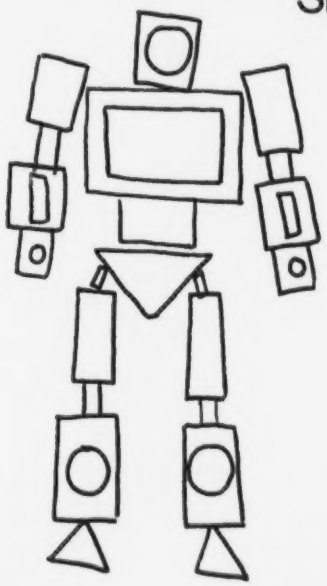
3. Demonstrate drawing a triangle (1"-2" in length) with an oil pastel on a sheet of the black construction paper. Fill in the triangle shape with the same color. Pick another color, draw a triangle that touches the first triangle. Fill in the shape. Continue adding triangles in this manner until you have created a group of seven triangles. Now rotate the drawing. Does it remind you of an animal? Keep adding triangles until it does.

4. The task for each student is to create a triangle animal using oil pastels on black construction paper. Each triangle must touch another triangle in some way. Sometimes it takes awhile for the student to "see" an animal after the first seven triangles have been colored. Encourage the student to rotate the drawing. Sometimes holding it several feet away and rotating it for the student helps. When the animal is complete, allow the student to use one (or two dots) for the eyes if desired.

People are like stained glass windows.
They glow and sparkle when it is sunny
and bright; but when the sun goes down
their true beauty is revealed only if
there is light from within.

--unknown

# SHAPES



OBJECTIVES:

Subject Area: The student will be able to draw a circle, triangle, square and rectangle with the aid of a model.
Art: The student will use line and color to define shape.

ART EXPERIENCE: Drawing

MATERIALS: Crayons or oil pastels, white or black paper, scratch paper

PROCEDURE:

1. Give each student a sheet of scratch paper. Practice drawing circles, triangles, squares and rectangles. Try drawing them in the air first. Have several examples for the students to copy. (Note: You will be able to tell from this exercise whether or not to continue with the whole lesson. Your students may need more practice drawing squares, rectangles, circles and triangles.

2. Give each student a sheet of white drawing paper (black if oil pastels are used). The task of each student is to draw a picture of anything--using rectangles, squares, circles and triangles only. A shape may touch, overlap or be contained in another shape. The student may also choose to color in the shapes.

VARIATION OR CORRELATIONS:

1. Try the same assignment using cut-out shapes. Have the students cut rectangles, triangles, squares and circles from colored construction paper and glue the shapes onto another sheet of construction paper.

2. Collect pictures of buildings and houses. "Can you find any rectangles, squares, circles or triangles in these pictures? Are any of those shapes in the house where you live. In your school?"

*A teacher affects eternity;*
*he can never tell where his*
*influence stops.*

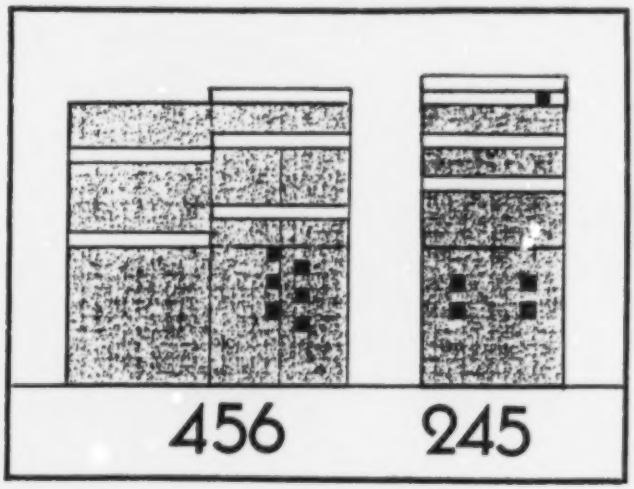
*Henry Brooks Adams*

# PLACE VALUE

OBJECTIVES:

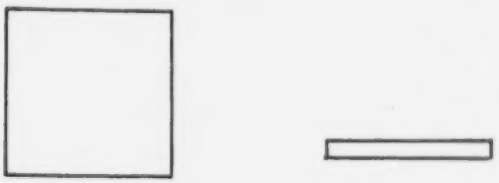
Subject Area: The student will be able to identify the terms associated with place value in a base ten numeral--ones, tens and hundreds.

Art: The student will use paper cutting techniques to create a number city.




ART EXPERIENCE: Paper cutting

MATERIALS: 12" x 18" white construction paper, the following shapes prepared by the teacher or students (each shape should be a different color)



5" x 5" (hundreds) 1/2" x 5" (tens) 1/2" x 1/2" (ones)

PROCEDURE:

1. Each student is given a 12" x 18" sheet of paper to use horizontally. "Building" numbers are placed on the board (choose numbers between 1 and 499). The student's task is to pick a number and convert it to a building shape by using the three various sizes of paper (e.g., 456 is made up of four hundreds, five tens and six ones so the corresponding building would be made up of four large squares, five rectangles and six small squares.) The students create a whole street of number buildings.

VARIATIONS AND CORRELATIONS

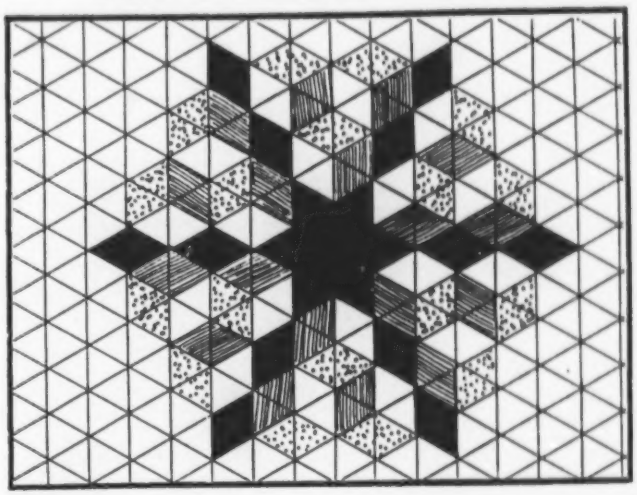
1. Glue a building on a sheet of paper. Hold it up and let your students figure out what number it represent.
2. Create a city of number buildings on a bulletin board.

Arithmetic

Arithmetic is where
numbers fly like
pigeons in and
out of your head.

Carl Sandburg

# EQUILATERAL TRIANGLES



OBJECTIVES:

Subject Area: The student will identify an equilateral triangle as having three equal sides and will experience working on a grid of equilateral triangles.

Art: The student will repeat a geometric shape to create a pattern. The student will use complementary colors in an art project.

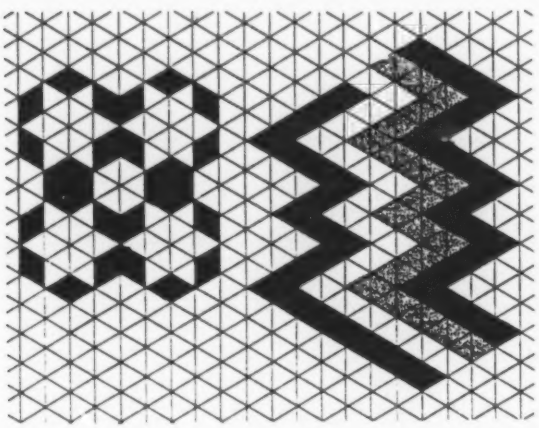
ART EXPERIENCE: Drawing

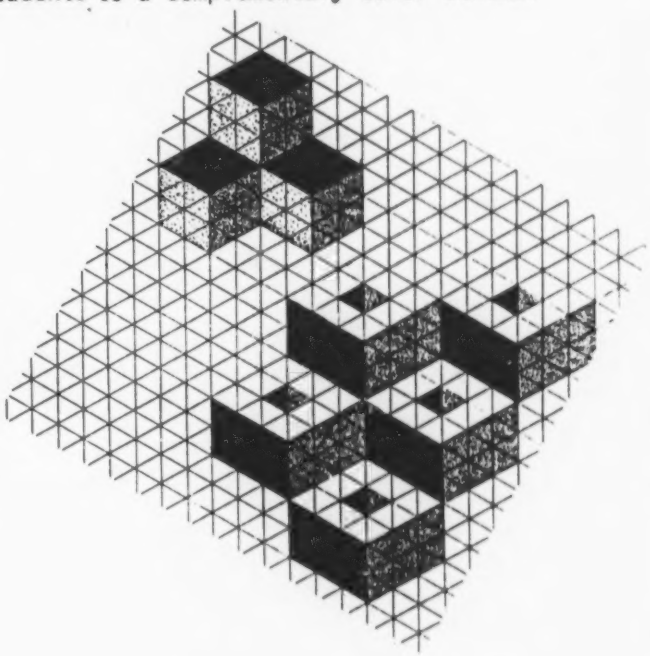
MATERIALS: Triangular grid paper, pencils, colored pencils

PROCEDURE:

1. For the first session, let the students experiment with designs using dark-, medium-, and light-valued pencils. Use the grid sheet on the back of this page or have them create their own.
2. Have the student do a "finished" design based on the best design of the first session. Limit the students to a complementary color scheme. See Color Lesson #1.

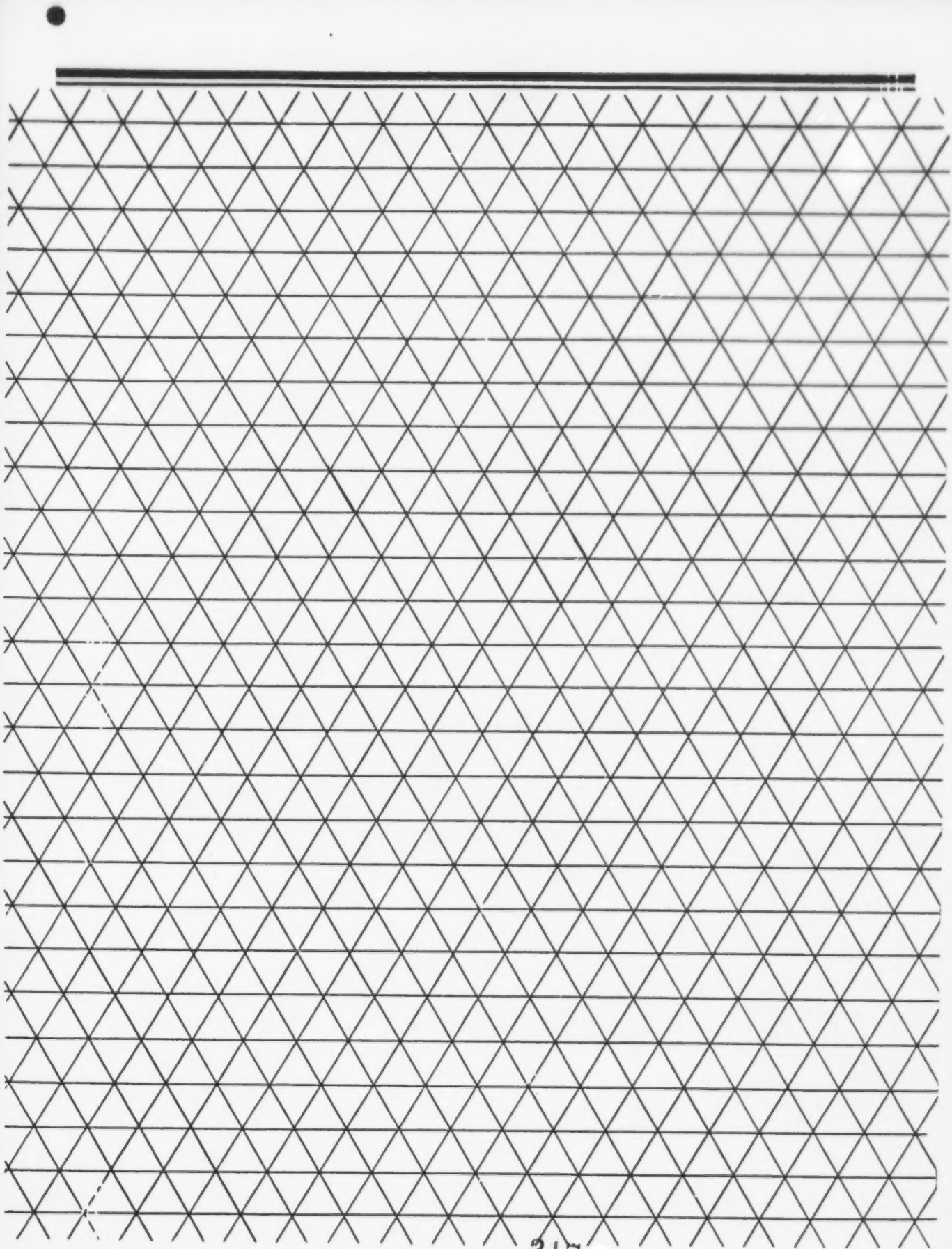
Here are some samples.



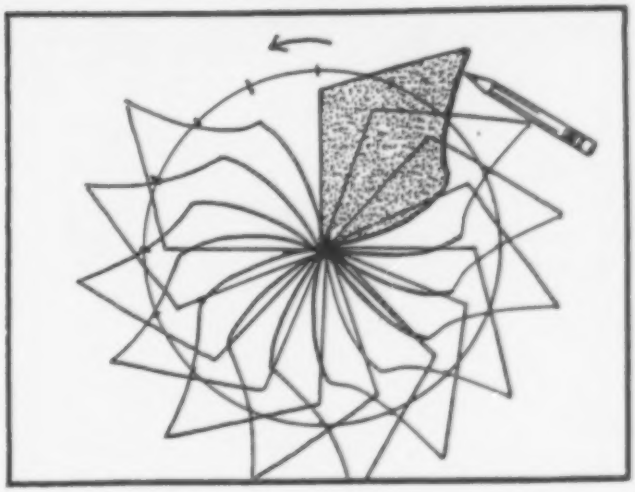


VARIATIONS AND CORRELATIONS:

Cut equal-sized equilateral triangles out of several shades of colored and patterned paper. Arrange and paste down on another sheet of paper to make paper "quilt" designs. Try other geometric shapes, too.



## ANGLES & CIRCLES



OBJECTIVES:

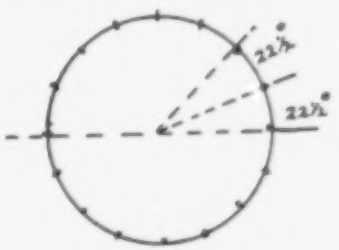
Subject Area: The student will demonstrate an ability to use a protractor to measure a circle and parts of a circle.
Art: The student will use line to create a pattern.

ART EXPERIENCE: Drawing

MATERIALS: Compass, protractor, paper, pencils, scissors, tagboard

PROCEDURE:

1. Have each student use a compass to draw a circle approximately six inches in diameter. Have each one use a protractor to measure the total number of degrees in the circle. The task of each student is to divide the circle into at least eight sections using the protractor. The student picks a divisor of 360 (e.g., a divisor of 12 will give the student twelve 30° divisions of the circle; a divisor of 3 will give the student 120 3° division of the circle which would be too many for this assignment). The student draws these division lines lightly in pencil around the perimeter of the circle.




A divisor of 16 will divide the circle into sixteen 22½° divisions.

2. The student draws and cuts out a shape at least 3" long (the radius of the circle) from the tagboard. This template is traced, using the lightly drawn divisions as guidelines, rotated, and traced again until the circular pattern is completed as shown in the illustration above.

3. The finished design can be colored with markers or colored pencils if desired.

VARIATIONS OR CORRELATIONS:

1. Have the students trace the template around another circle, this time with different divisions of the circle. Which design is more successful?
2. Have the student flip the template and go the opposite direction.

REFERENCE MATERIAL:

1. See drawing Lesson #20.

"Rabbit's clever," said Pooh thoughtfully.
"Yes," said Piglet, "Rabbit's clever."
"And he has Brain."
"Yes," said Piglet, "Rabbit has Brain."
There was a long silence.
"I suppose," said Pooh, "that that's why he never understands anything."

A.A. Milne
The House a Pooh Corner

## GRAPHING

OBJECTIVES:

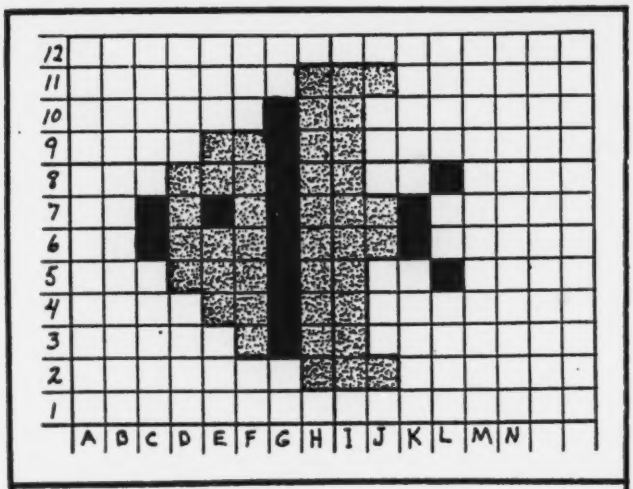
Subject Area: The student will demonstrate an understanding of graphing.
Art: The student will use geometric shapes to create a larger shape and/or pattern.

ART EXPERIENCE: Drawing

MATERIALS: Graph paper (the size of the grid is up to you), colored pencils

PROCEDURE:

1. Give each student a sheet of graph paper. Each student labels the squares in each direction as shown (a maximum of 26 squares in either direction is suggested).
2. Have each student draw a simple picture or design within the set boundaries. Limit this first design to 2-3 colors.




g=gray b=black

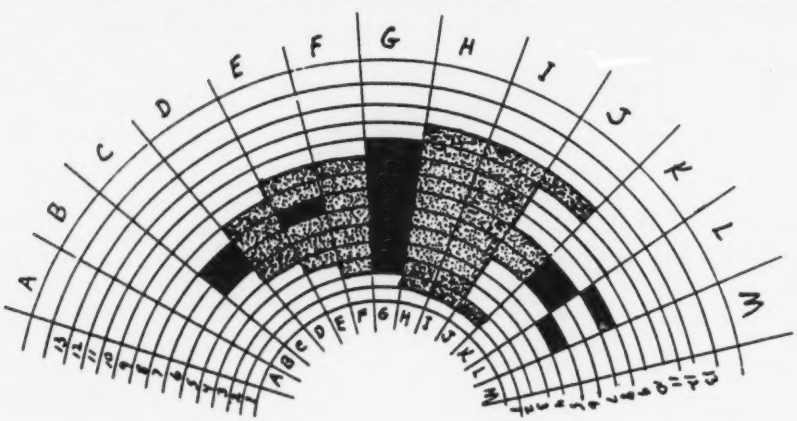
C6-7=b, D5-8=g, E4-6=g, E7=b, E8,9=g, F3-9=g, G3-10=b, H2-11=g, I2-11=g, J2=g, J6,7=g, J11=g, K6,7=b, L5=b, L8=b.

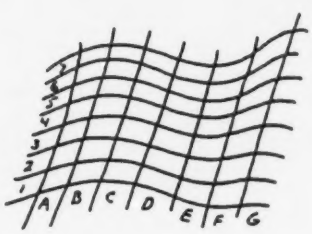
(The squares C6 and C7 are black, the squares D5 through D8 are gray...)

3. Have them translate the finished picture into written form. See the example.
4. Each student keeps his/her original drawing and gives the written directions to another student. That student completes the drawing on another sheet of graph paper following the written directions and then compares the finished drawing with the original.

VARIATIONS AND CORRELATIONS:

1. Have the student create a new grid. (See examples below.) Use the same written directions to create a different version of the same picture.



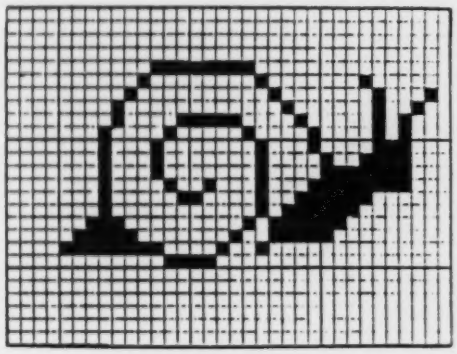





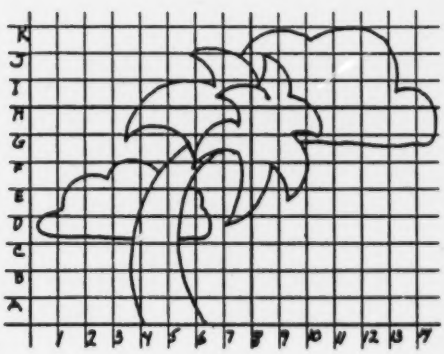

BEST COPY AVAILABLE

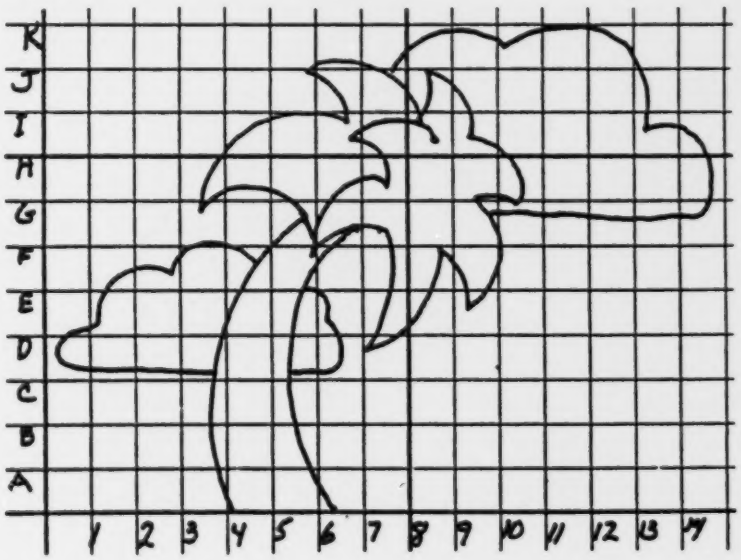
2. This lesson is a good introduction to computer graphics. The graph paper corresponds to the "pixels" or dots of a computer screen.

3. Have the students use graph paper to translate a picture that was drawn on regular white paper to a graphed "computer" picture.



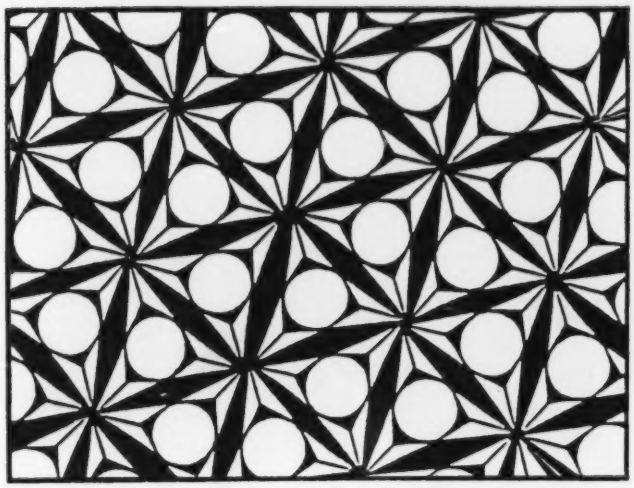
4. Have the students use graph paper or grid lines to enlarge or reduce a picture. It is easy to integrate this into a mapping unit. The students can reproduce a map accurately to scale using the longitude and latitude lines from an atlas and then numbering the graph paper with identical longitude and latitude numbers.





5. Try an enlargement of extreme size with your class. Divide a photograph into one inch squares or rectangles. (Be sure to code each division on the back for proper placement after they are enlarged.) Give each student the small square or rectangle and a piece of white drawing paper, larger, but of the same proportion. Each student reproduces the designs and colors of the smaller square or rectangle in the larger one. These are collected and mounted on a large wall or bulletin board.

## SYMMETRICAL REPEATS



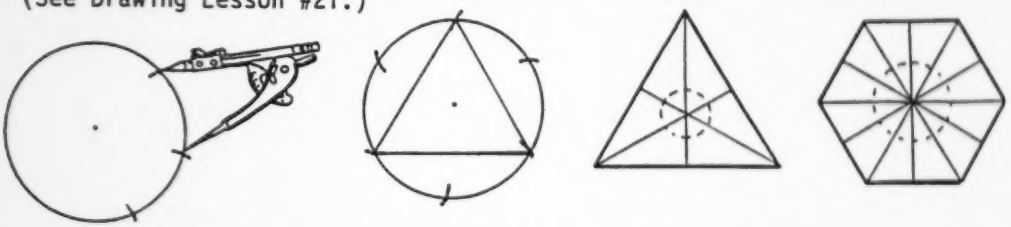
OBJECTIVES:

Subject Area: The student will use a compass and a straight edge to create a hexagon and an equilateral triangle. The student will define and identify the lines of symmetry in both shapes.
Art: The student will create pattern using line and shape.

MATERIALS: Compass, straight edge, pencil, paper, black fine line markers, glue or paste, access to a good copy machine

PROCEDURE:

1. Teach your students to create a hexagon using a compass and a straight edge. (See Drawing Lesson #26.) The circle in the first step should be about two to three inches in diameter. Use this same method to create an equilateral triangle.
2. Identify the lines of symmetry. Draw these lightly with pencil. (See Drawing Lesson #21.)



3. Have each student create a symmetrical design in the hexagon, first with the pencil and then with the fine line marking pen. The students may wish to add smaller circles within the larger circles as guidelines to help in the creation of their symmetrical drawing. The guidelines are erased when the drawing is completed.
4. Have each student create a symmetrical design in the equilateral triangle in the same manner.
5. Have them choose the better of the two designs. Duplicate (Xerox) these and return them to the students at the following session. Have the students cut apart the designs and glue them next to each other on another sheet of paper. Color may be added at this point if desired.

VARIATIONS OR CORRELATIONS:

1. See Drawing Lesson #26 on kaleidoscope designs.
2. Try other geometric shapes.
3. As long as you have the compass out, experiment with compass designs. See Drawing Lesson #27.

Xerox: A *trademark for a photocopying device that can make rapid reproductions of human error, perfectly.*

*Merle L. Meacham*

ART MANAGEMENT

## EARTH WATER FIRE

Once there was a man who looked at his environment, chose a certain kind of earth, chose a certain amount of water, chose a certain kind of fire, and rearranged the three to make a pot that would hold liquids.

The man looked around at his environment, selected and rearranged. These three steps, which I first heard in a lecture by Sister Mary Corita, are the three basic steps of creativity.

## LOOKING
## SELECTING
## REARRANGING

Creativity, though, requires risks. It often requires looking at the same thing others see every day and thinking something different. Sometimes it requires steps that appear too impractical or illogical. Many times it involves failing again and again. It takes strong creative muscles to be able to pave new paths, to come up with new ideas.

The arts process can give the student the opportunity to develop those creative muscles. Suppose I gave the class the following assignment:

1. Use oil pastels on 12" x 18" black construction paper.
2. Use triangle, circle, square or rectangle shapes only.
3. The shapes must touch.

The student looks at his options. He selects (what size shapes? how many? where? what colors?). He combines and arranges his choices to come up with a unique combination. Each student has a right answer which differs from his classmates's right answers. (Hmm. There can be more than one right answer. Read A Whack on the Side of the Head by Roger von Oech.) The only "right," measurable part of this assignment is whether the student followed steps #1, #2 and #3.

The student learning objectives on the following pages are just the tip of what the "arts process iceberg" is all about. Most of the SLOs listed deal with technique, but art is much more than technique. D'Arcy Hayman in the introduction to the book, The Arts and Man, deals with the many aspects of art in society:

ART AS DISCOVERY. Art can serve to clarify our feelings. A work of art reflects discoveries the artist has made about his environment and himself, his tools and his techniques.

ART AS EXPRESSION. Art gives voice to the self. The artist's work singles him out as much as his signature or his thumbprint.

ART AS RECORD KEEPING. The symbols of art enable man to record the significance of life.

ART AS INTERPRETATION. The artist can go beyond recording the physical facts of his being and can act as a translator and interpretor of human experience.

ART AS ENHANCEMENT. The artist seeks to discover new forms of beauty to enhance the environment.

ART AS REFORMATION. The artist seeks to change and improve the human condition, often by calling attention to the ugliness.

ART AS COMMUNICATION. Man is a symbol maker. Systems of communication began from man's early drawings and paintings.

ART AS ORDER. Man is part of a highly structured and intricately formed universe. The art experience is one way man can grasp order out of complexity.

Whether or not we are artists in the professional sense, each of us will create an important piece of art work--our life itself. Each of us will look around, select and rearrange values, possessions and lifestyles to create a unique human being. Ultimately our aim in education is to give the student the tools which will help him look, select, and rearrange the components of his life in a productive, satisfying way, a way which will speak of high quality and fulfilled potential.

# THE ARTS PROCESS

As a general reference, I have divided the goals of the arts process into two broad sections: (1) the student as perceiver--learning about the arts by viewing art forms and (2) the student as creator--learning about the arts by creating art projects, applying art principles and skills and using a variety of materials. Though this handbook deals mainly with the student as creator, this in no way minimizes the importance of learning to perceive and evaluate the variety of art forms with understanding.

## PERCEIVING

LOOKING
SELECTING
EVALUATING

1. View a variety of visual art forms including:
   a. form and design in nature;
   b. form and design in man-made environments, including art in the community (e.g., paintings, photographs, sculpture, artchitecture, billboards and graphics);
   c. art work of varied cultures and historical periods;
   d. observation of working artists.
2. View art forms with:
   a. an understanding of the elements and principles of visual art (e.g., line, color, shape, and composition);
   b. an understanding of the place of art in society (e.g., expression, record keeping, reformation and communication).
3. View art forms and evaluate them (e.g., individual preference, feeling and meaning, effectiveness of visual art elements and content) based on an understanding of visual art elements and principles.

## CREATING

LOOKING
SELECTING
REARRANGING
EVALUATING

1. Develop skills in the visual arts by planning and creating visual art works using a variety of materials.
2. Develop an understanding of the elements and principles of visual art (e.g., line, color, value and shape) and utilize them in creating visual art works which depict ideas and feelings.
3. Develop evaluation skills based on an understanding of art elements and principles for continued improvement in creating art work.

# STUDENT LEARNING OBJECTIVES

## GRADES K-6

### COLOR

1. The student will demonstrate a knowledge of color by:
   a. naming the primary and secondary colors
   b. differentiating between the value of colors (light blue, dark blue)
   c. identifying and selecting warm colors
   d. identifying and selecting cool colors
   e. identifying and selecting complementary colors
   f. identifying and selecting analogous colors

2. The student will demonstrate an ability to mix colors by:
   a. mixing primaries to achieve secondaries
   b. mixing tints (color plus white)
   c. mixing shades (color plus black)
   d. mixing dark and light color combinations (value)
   e. selecting and mixing colors to achieve a cool color scheme
   f. selecting and mixing colors to achieve a warm color scheme
   g. selecting and mixing colors to achieve a complementary color scheme
   h. selecting and mixing colors to achieve an analogous color scheme

### LINE

3. The student will demonstrate a knowledge of line by:
   a. identifying types of lines (straight, jagged, curved, broken, etc.)
   b. identifying properties of line (dark/light, thick/thin) by pointing to them in visual examples

4. The student will demonstrate an ability to use line by:
   a. using line to define shape (draw a house)
   b. using line to create a simple pattern
   c. using types of lines (straight, curved, etc.) in art projects
   d. using line to create texture (surface qualities)
   e. using line to define negative space

### PATTERN

5. The student will demonstrate a knowledge of pattern by:
   a. defining pattern (shapes or lines that repeat)
   b. identifying pattern in visual examples (bricks, ceiling tiles, fabric design, etc.)

6. The student will demonstrate an ability to use pattern by:
   a. creating a pattern with line and/or shape
   b. creating pattern networks

### SHAPE & FORM

7. The student will demonstrate a knowledge of shape and form by:
   a. differentiating between 2-D shapes and 3-D forms
   b. distinguishing between geometric and free-form shapes
   c. identifying positive and negative shapes

8. The student will demonstrate an ability to use shape by:
   a. creating shapes using line, color, and/or texture
   b. repeating shapes to make a pattern
   c. developing examples of a 2-D shape and a 3-D form
   d. using overlapping shapes
   e. using positive and negative shapes in creating art work

# STUDENT LEARNING OBJECTIVES

## GRADES K-6

### TEXTURE

9. The student will demonstrate a knowledge of texture by:
   a. defining texture as the feel of things
   b. identifying different types of texture by touching and telling
   c. differentiating between tactile and visual texture

10. The student will demonstrate an ability to use texture b
    a. creating tactile texture (fur next to sandpaper)
    b. creating visual texture using line and/or pattern

### VALUE

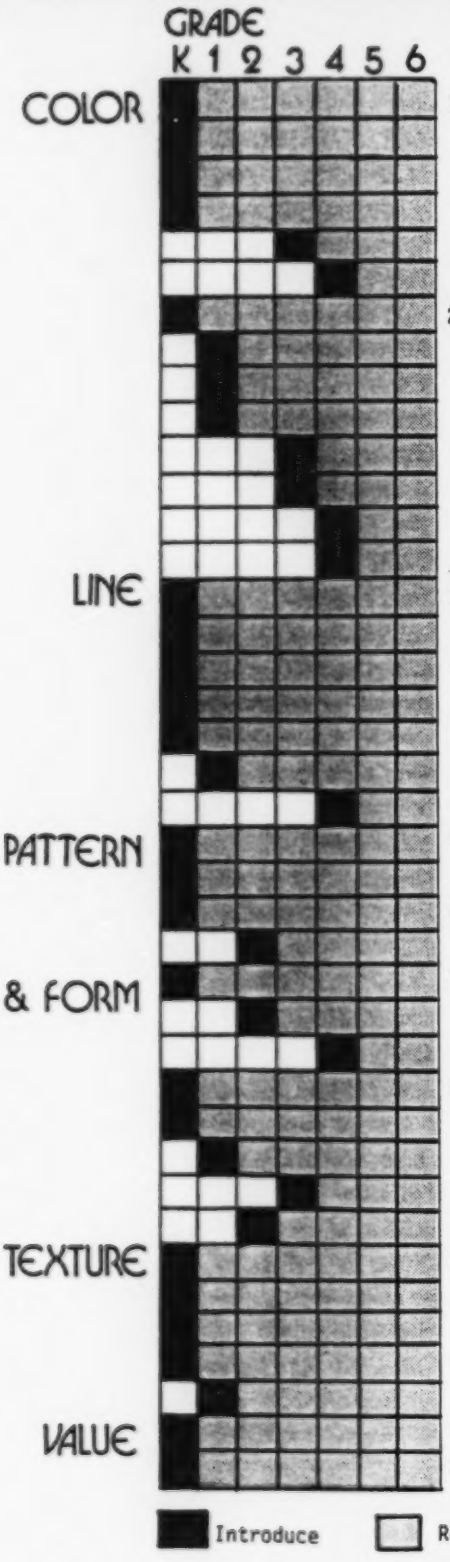
11. The student will demonstrate a knowledge of value by differentiating between visual examples

12. The student will demonstrate an ability to use value by using gradations of dark to light in an art project

### EXPERIENCE

13. The student will experience_____
    specify medium (e.g. pencil, marking pen, crayon, oil pastel, clay, paper sculpture, tempera, acrylic, printing, etc.)

# STUDENT LEARNING OBJECTIVES




## OBJECTIVES

1. a. naming the primary and secondary colors
   b. differentiating between the value of colors
   c. identifying and selecting warm colors
   d. identifying and selecting cool colors
   e. identifying and selecting complementary colors
   f. identifying and selecting analogous colors
2. a. mixing primaries to achieve secondaries
   b. mixing tints
   c. mixing shades
   d. mixing dark and light color variations
   e. selecting and mixing a cool color scheme
   f. selecting and mixing a warm color scheme
   g. selecting and mixing a complementary color scheme
   h. selecting and mixing an analogous color scheme
3. a. identifying types of lines
   b. identifying properties of line
4. a. using line to define shape
   b. using line to create a simple pattern
   c. using types of lines in art projects
   d. using line to create texture
   e. using line to define negative space
5. a. defining pattern
   b. identifying pattern
6. a. creating a pattern
   b. creating pattern networks
7. a. differentiating between 2-D shapes and 3-D forms
   b. distinguishing between geometric and free-form shapes
   c. identifying positive and negative shapes
8. a. creating shapes using line, color or texture
   b. repeating shapes to make a pattern
   c. developing examples of 2-D shape and 3-D form
   d. using overlapping shapes
   e. using positive and negative shapes in artwork
9. a. defining texture
   b. identifying different types of texture
   c. differentiating between tactile and visual texture
0. a. creating tactile texture
   b. creating visual texture
1. demonstrate a knowledge of value
2. demonstrate an ability to use gradation in artwork



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*...But what I have tried to say in all my books I do most honestly believe; that it is our differences, not our likenesses, that matter. It is our dissimilarities that give life its astonishing richness and wonder and make life rewarding. Concede a spider its inalienable right to eight legs as it has never for a moment doubted your right to two, and you have gone a long way toward being truly human. A universe which has produced a quarter of a million species of beetles must have great respect for and put great value on differentiation. I think it is arrogance for us not to do the same.*

*from "Realism, Truth, and Honesty"*
*by Mary Q. Steele*
Horn Book, *February 1971*

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*C=Color Ideas*
*Pr=Printing Ideas*
*P=Paper Ideas*
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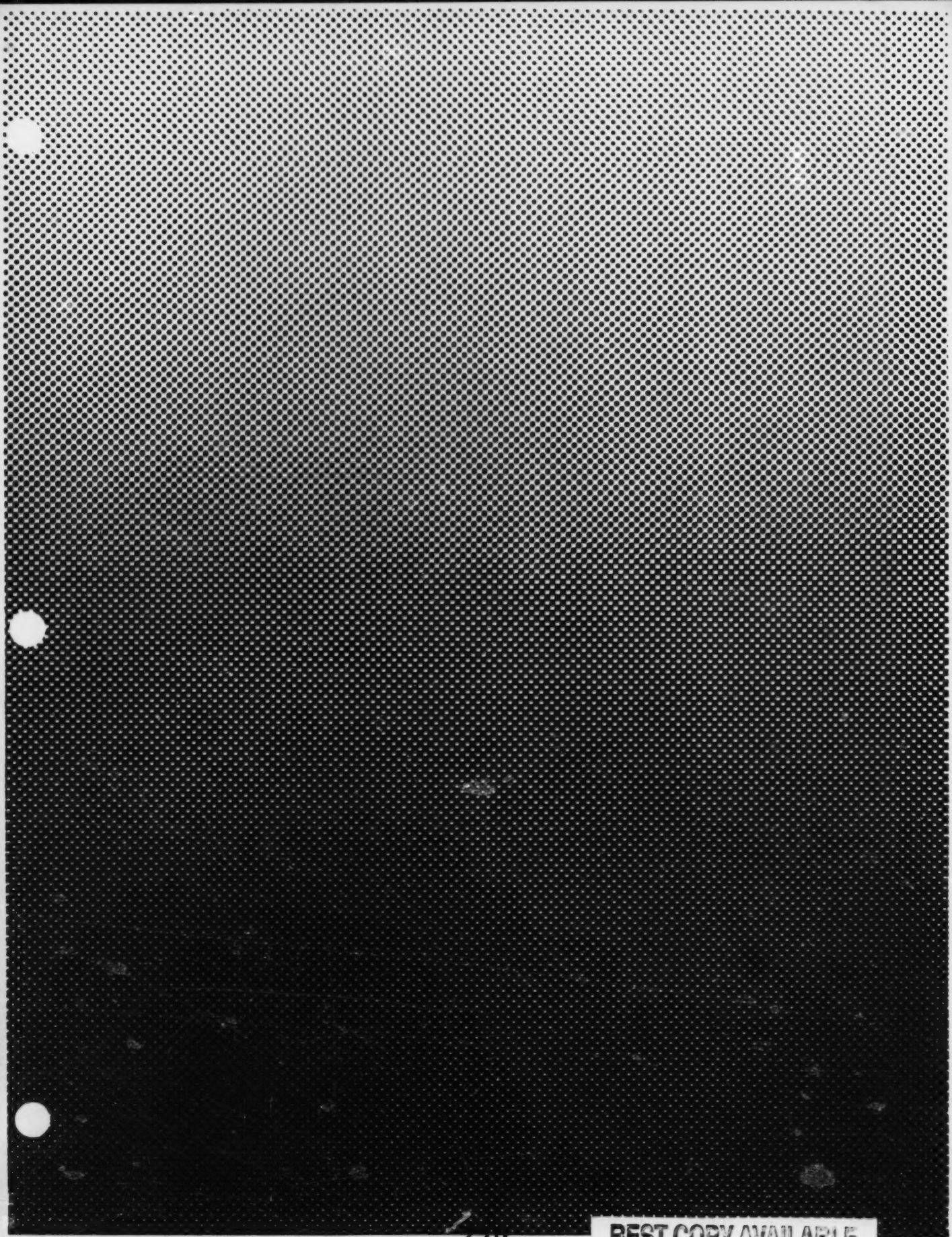



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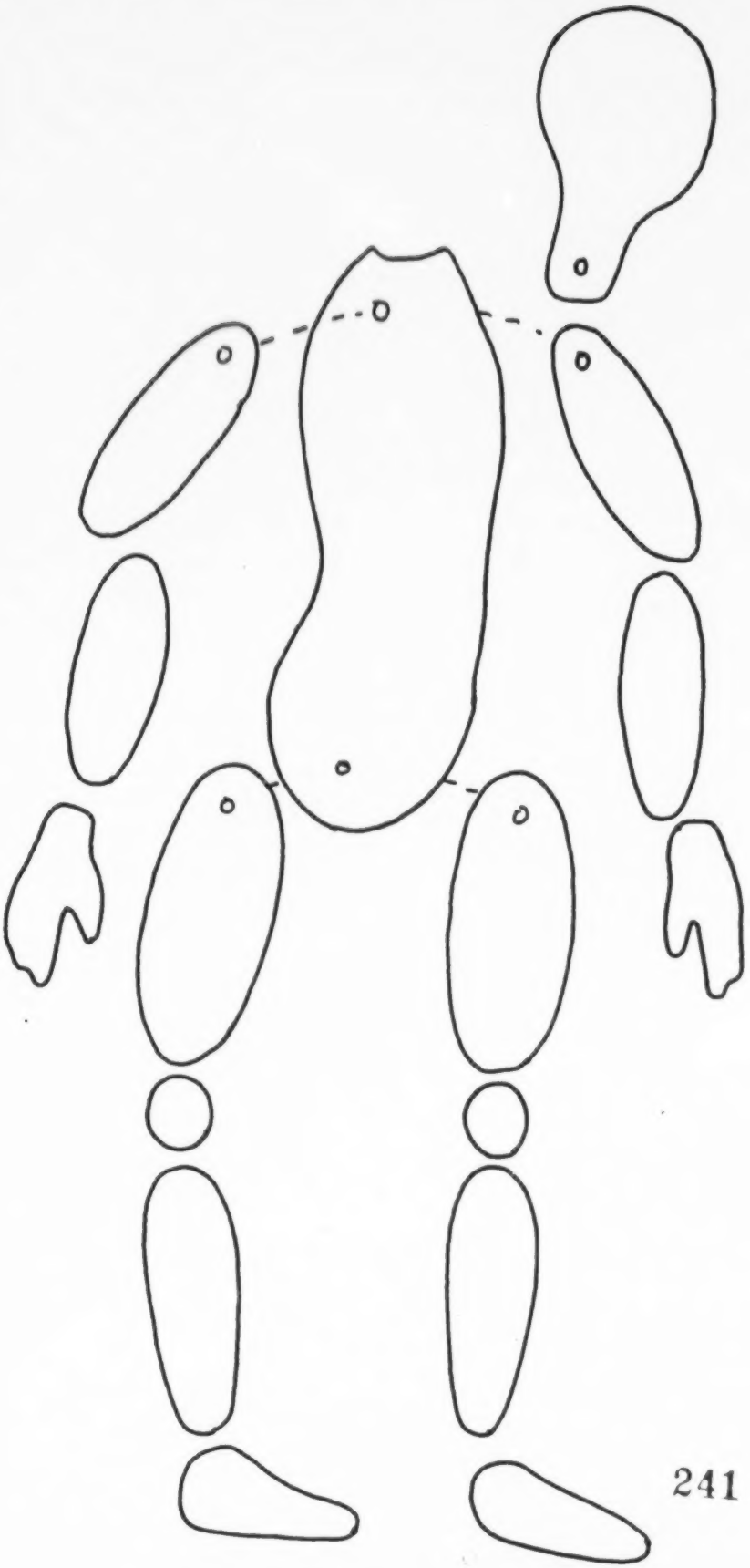
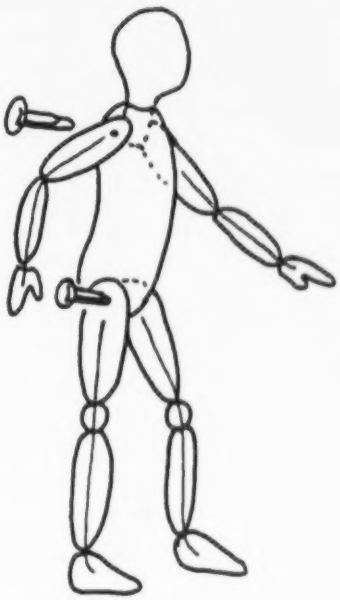
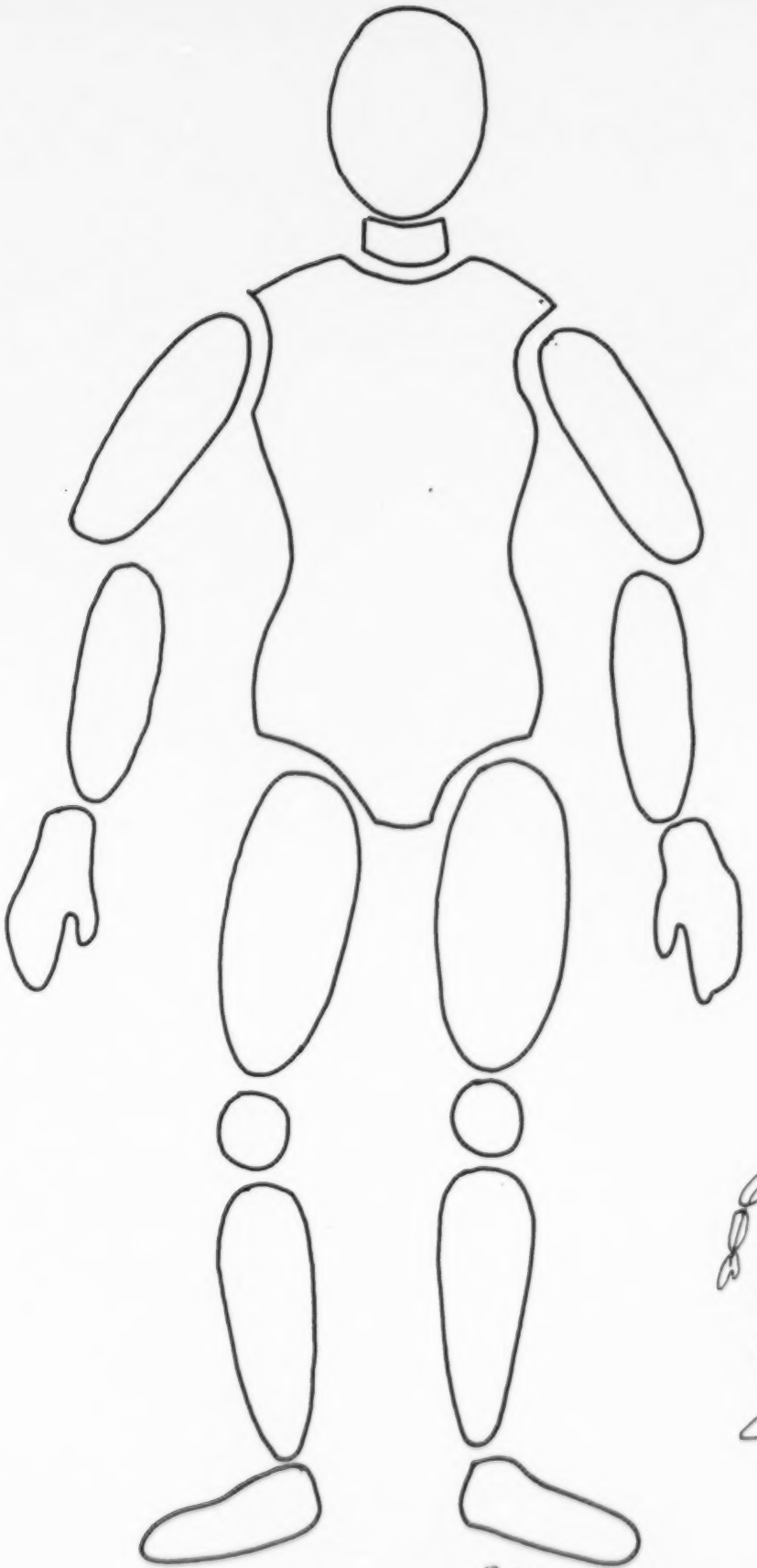
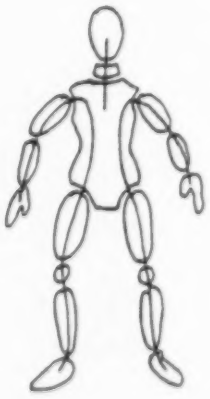
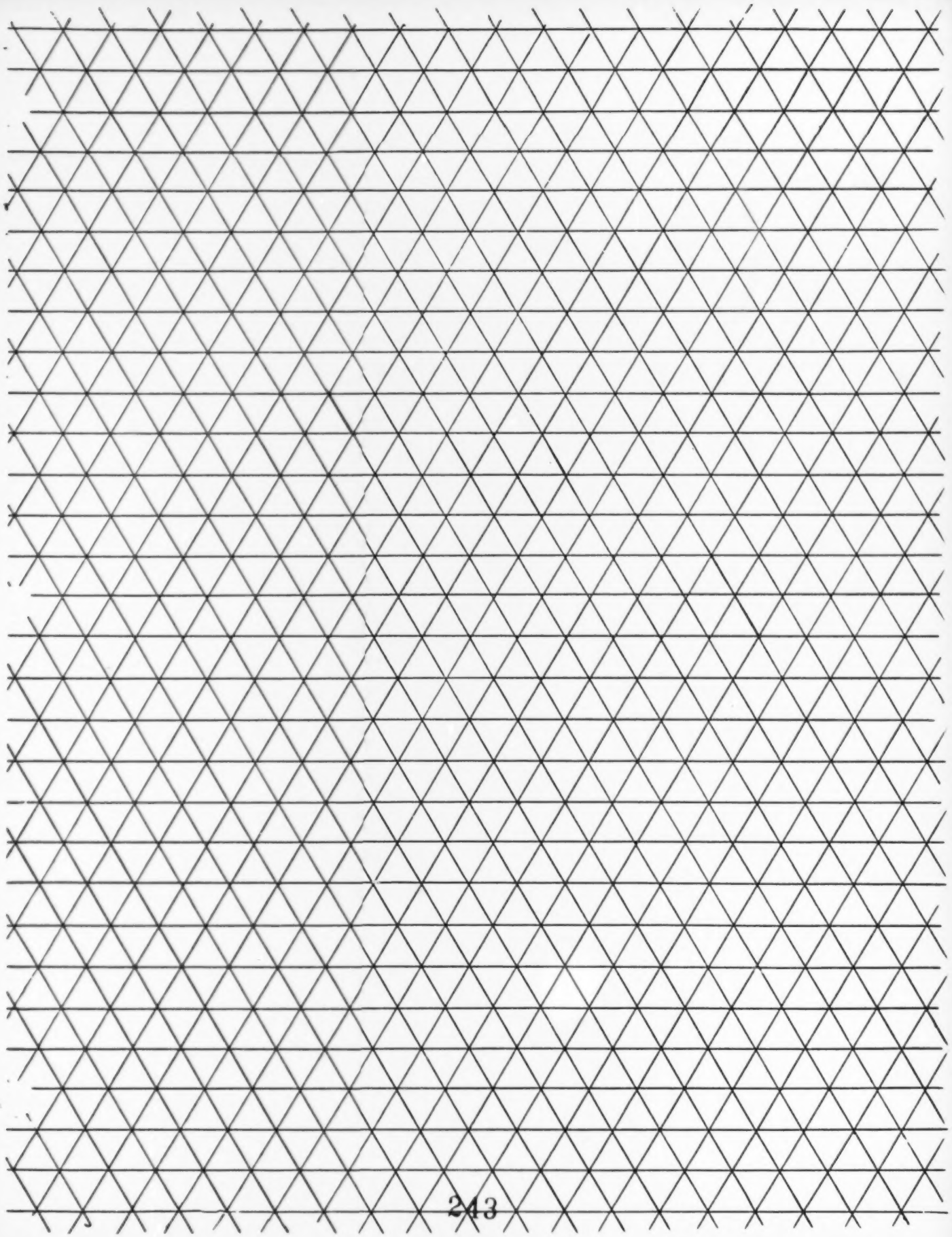
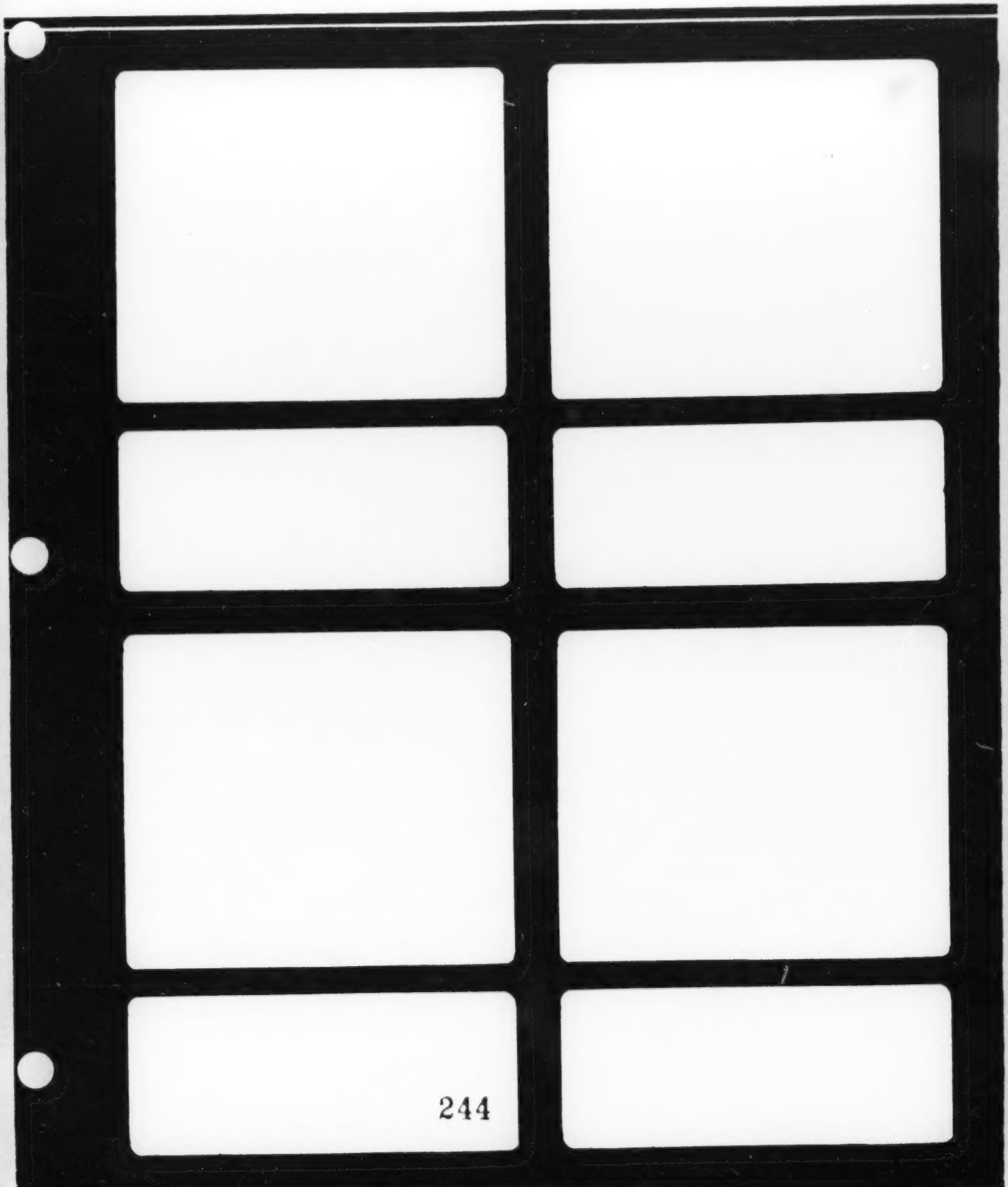












Once there was a _____ songbird.
She had _____legs,
a _____body,
a _____ beak,
a _____neck, and
a_____ tail.
When she sang,_____ came out
out of her mouth instead of words.

cut along dotted lines

2

One day the songbird found a giant egg. She had never seen one like it before. It was covered with beautiful designs.

"This egg needs someone to sit on it or it will never hatch," she thought. So carefully she sat down on the egg.

She sat and sat and sat. Soon she began daydreaming about what kind of bird would hatch out of the egg. Would it be fat like her cousin, thin like her sister or colorful like her uncle? Maybe it would be a songbird like herself.

3

Finally, after two long weeks of sitting, the egg began to rumble. CRACK!!! Out popped a baby dragon. It was a _____ dragon
with a _____nose
a _____body,
_____ears,
_____ feet, and a
_____tail. It
was very friendly.

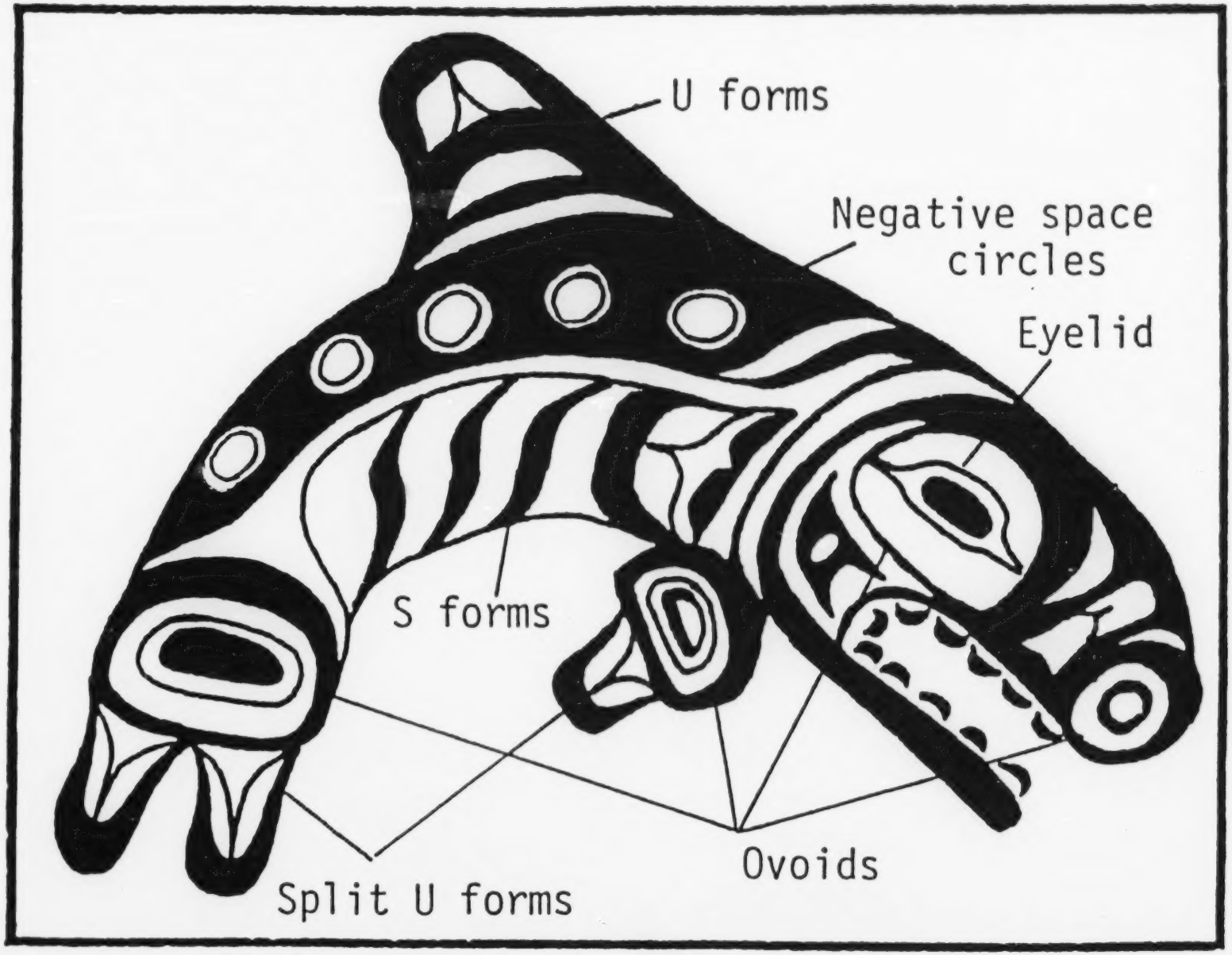
"Why you are not a bird!" exclaimed the songbird. "I can't be friends with you. One word from you and I'll burn up!"

4

Then the dragon opened his mouth. But instead of blowing out fire the dragon began to sing. And do you know what?_____ came from his mouth instead of words, just like the songbird.

"Oh, we can be friends," said the bird.
And they lived happily ever after.

Moral:
Birds of a feather
May flock together
But if you share in a song
You'll be friends your life long.


U forms
Negative space circles
Eyelid
S forms
Ovoids
Split U forms